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High Voice

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Favorite Songs of Famous Singers

My Favorite Songs

Alma Gluck

Oliver Ditson Company

High Voice

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My Favorite Songs

Alma Gluck

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Oct. 30, 1936
GG

2 vols.

Biographical Sketch

Alma Gluck, who was born in Bucharest, Roumania, May 11, 1884, was brought to America at the age of six, and she has since lived in New York, receiving practically her entire musical training there. As a young girl she took piano lessons, and her voice attracted the attention of her teacher, who became interested in its possibilities and urged that it should be cultivated. Although many sacrifices were thereby made necessary her family placed her under the instruction of Signor Buzzi-Peccia and through the intelligent care of this master her lovely natural voice developed into an organ of rare beauty and extended range. In fact, her progress was so noteworthy that in 1909, at the age of twenty-five, the young soprano was selected from a score of youthful singers to undertake the role of Sophie in Massenet's *Werther*, at the Metropolitan Opera House. Miss Gluck's success was immediate, and her artistic development became at once a matter of considerable public interest, for the fresh beauty of her voice and her charming personality made her one of the greatest favorites at the Metropolitan Sunday night concerts. With increasing popularity and success she appeared in *La Bohème*, *Pagliacci*, *Orpheo*, *Tannhauser*, and *Armide*, and at the close of her second season at the Metropolitan, Alma Gluck's name was well-known in the opera world. On several occasions she likewise made concert appearances near New York and gave ample evidence that she was a *Lieder*-singer of unusual intelligence as well as charm. During the season of 1911 and 1912, Miss Gluck made her first concert appearances with the Boston Symphony and Philadelphia

Symphony Orchestras, and in the same season she was engaged as the star of the Portland and Bangor Festivals in Maine. Her appearance in these cities was followed by successes at other festivals in Richmond, Norfolk, Ann Arbor, and other places, and it became apparent that not for years had the concert stage been graced by so delightful an artist. It was then that in response to many requests she resigned from the Opera House in order to make the extended recital tours over the country which have been a welcome feature of the musical season in America. A valuable opportunity to study with Marcella Sembrich came to Miss Gluck in 1913, and she withdrew from public appearances in order to avail herself of eight months' close association with the famous soprano at Sembrich's home in Switzerland. In the summer of that year the young American singer made her first London appearance in a recital that completely won her English audience and brought attractive offers for an English tour. In June, 1914, the musical world was interested in the announcement of the marriage of Miss Gluck to Efrem Zimbalist, the Russian violinist. The wedding took place in London, and both artists returned to America for the musical season of 1914–1915, during which they filled a record-breaking number of concert engagements. The following year Miss Gluck devoted to rest and study, but she is now again happily before the public, her art richer than ever, unquestionably one of the most charming singers in the recital world today.

In selecting the songs for this collection I was confronted with the perplexing task of choosing the most favored from a very great host of favorites. I had before me a veritable embarrassment of riches, an immense garden, as it were of heterogenous flowers, from which to choose here and there a favorite bud So, like a loving gardener I have arranged them not only to exhibit their individual beauties but also with an eye toward the general effect

I earnestly hope that my favorite songs in this form will meet with the same kindly approval bestowed upon them in the concert hall.

Alma Gluck

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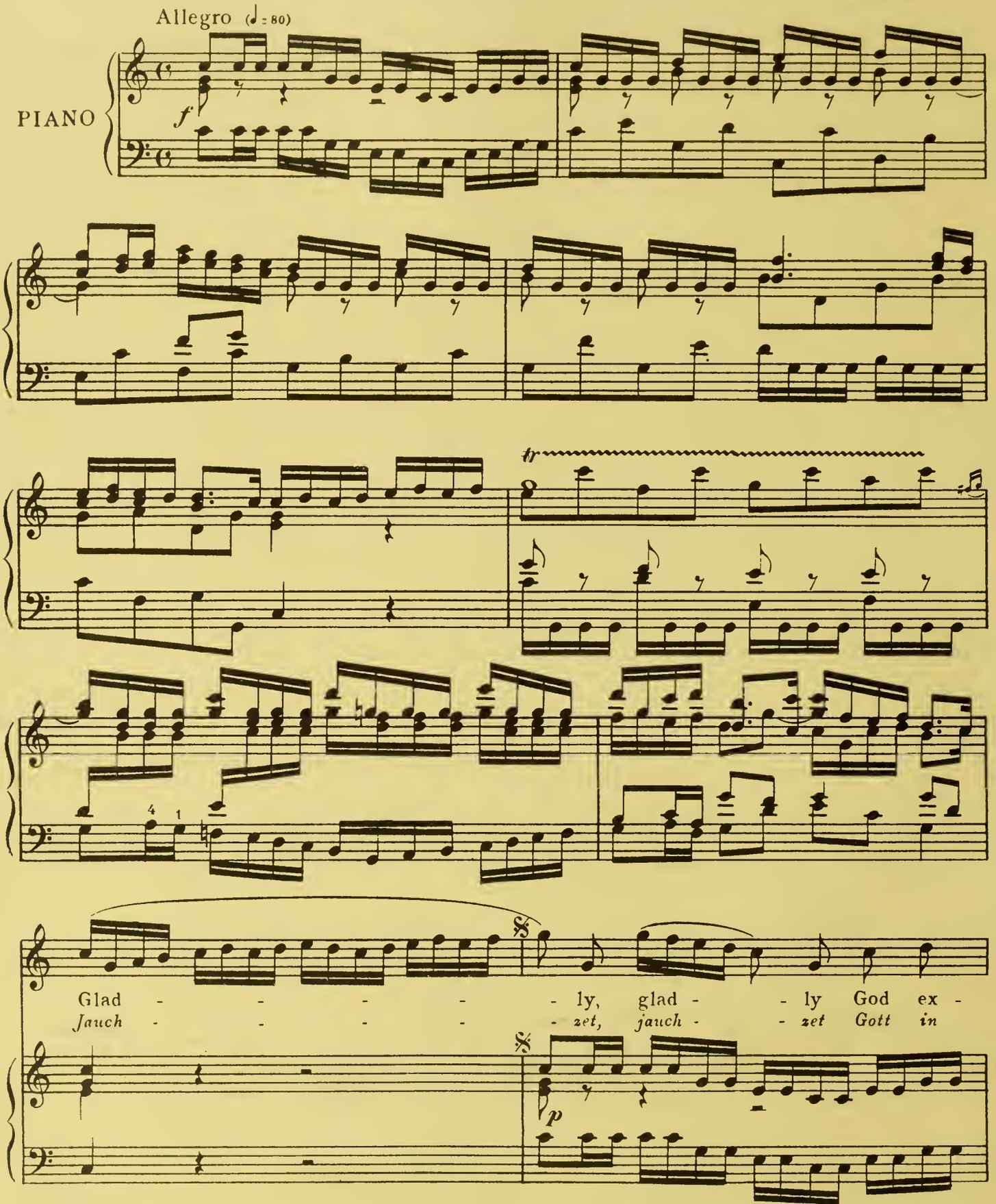
My Favorite Songs

GLADLY GOD EXALT, REJOICING

(JAUCHZET GOTT IN ALLEN LANDEN)

ARIA

English version by Frederick H. Martens

JOHANN SEBASTIAN BACH
(1685 - 1750)

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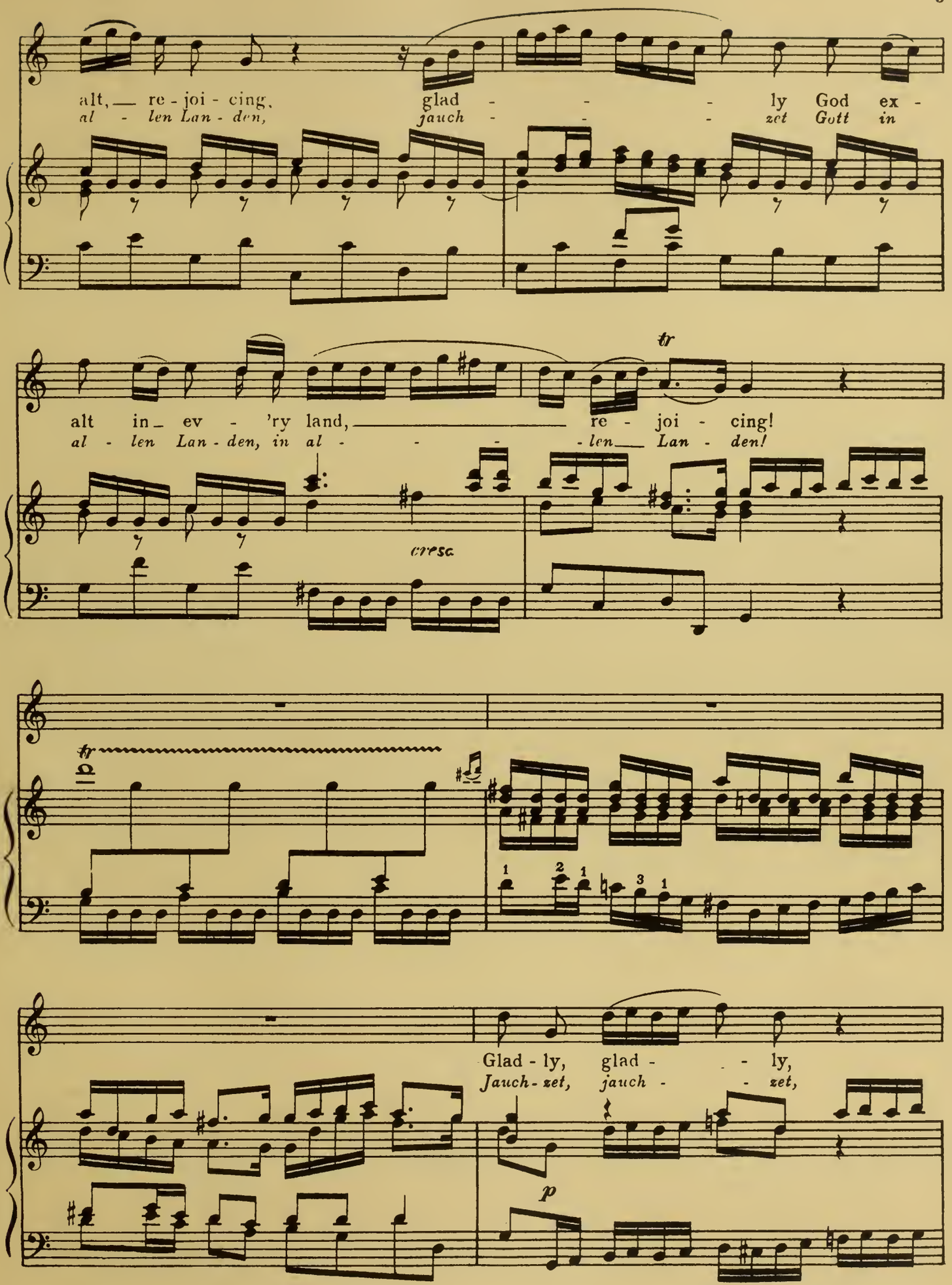
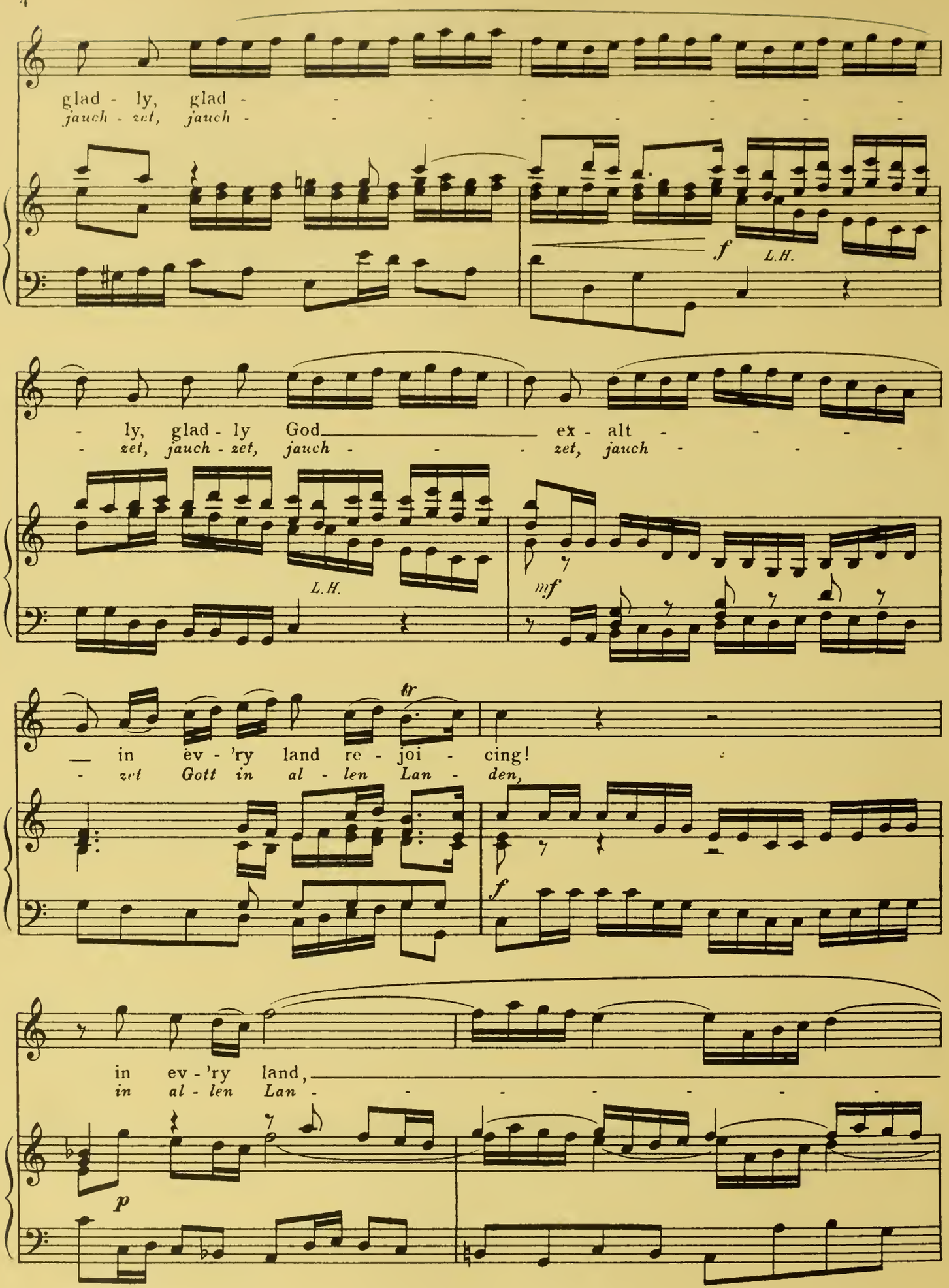
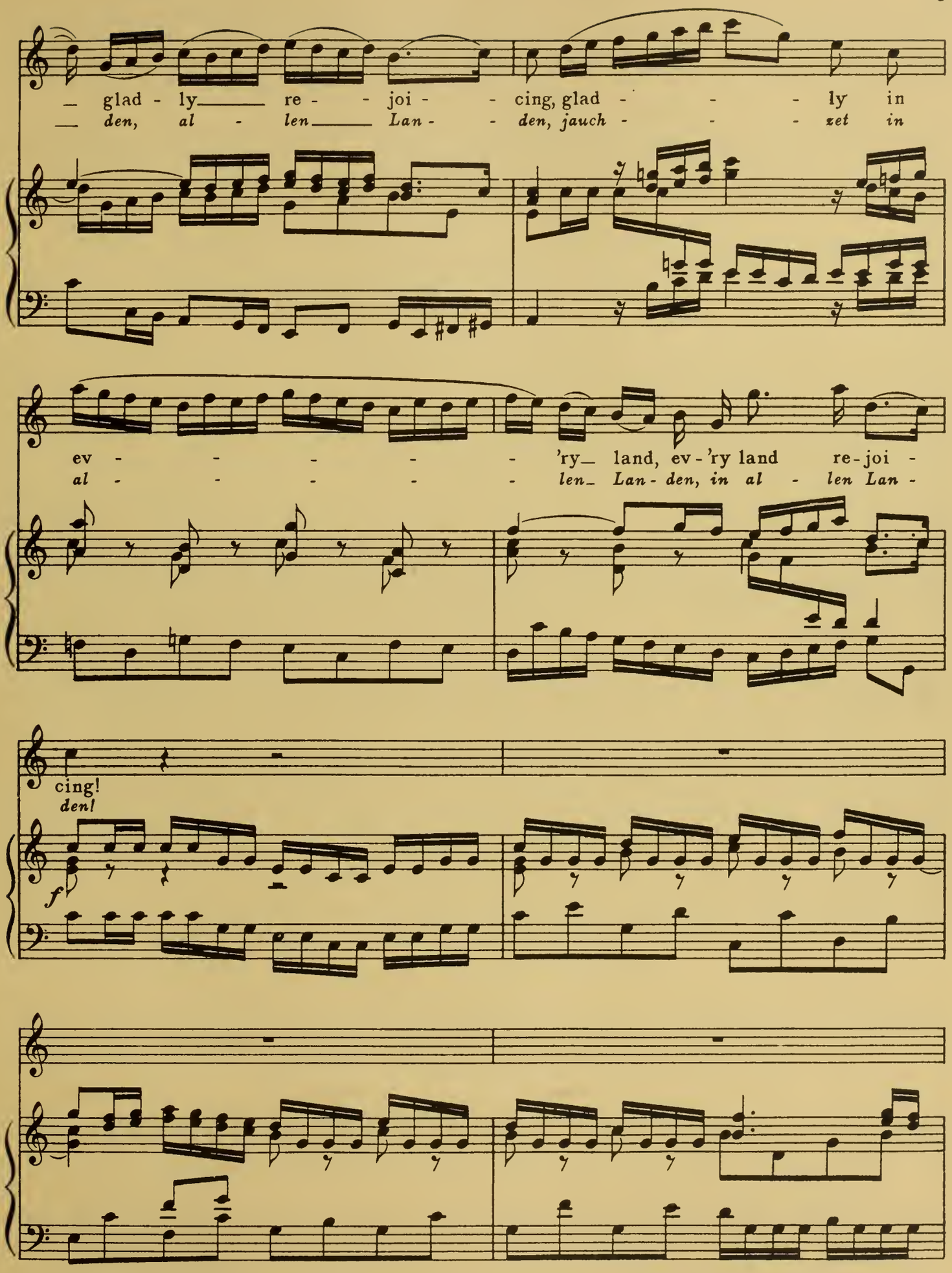
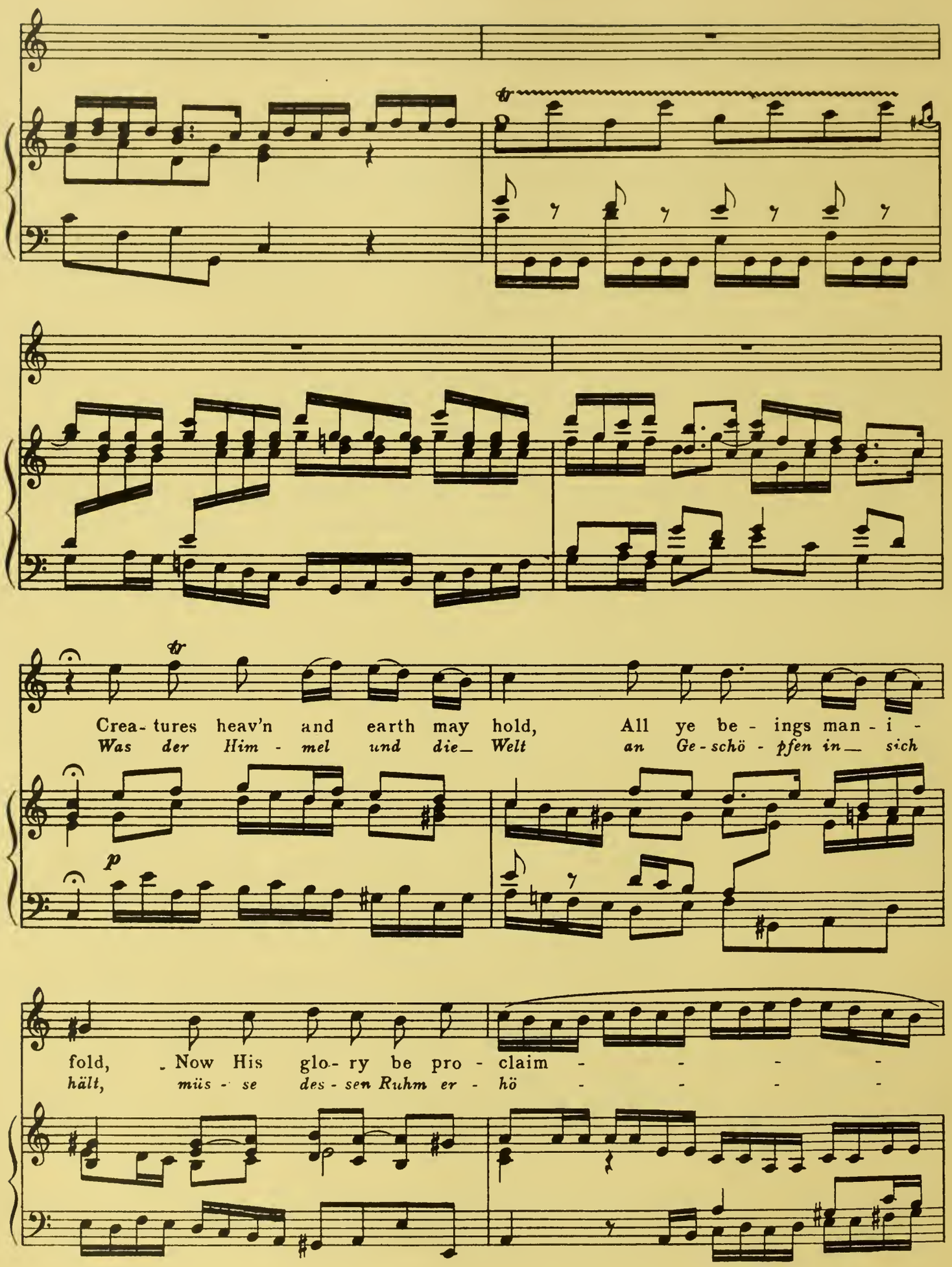
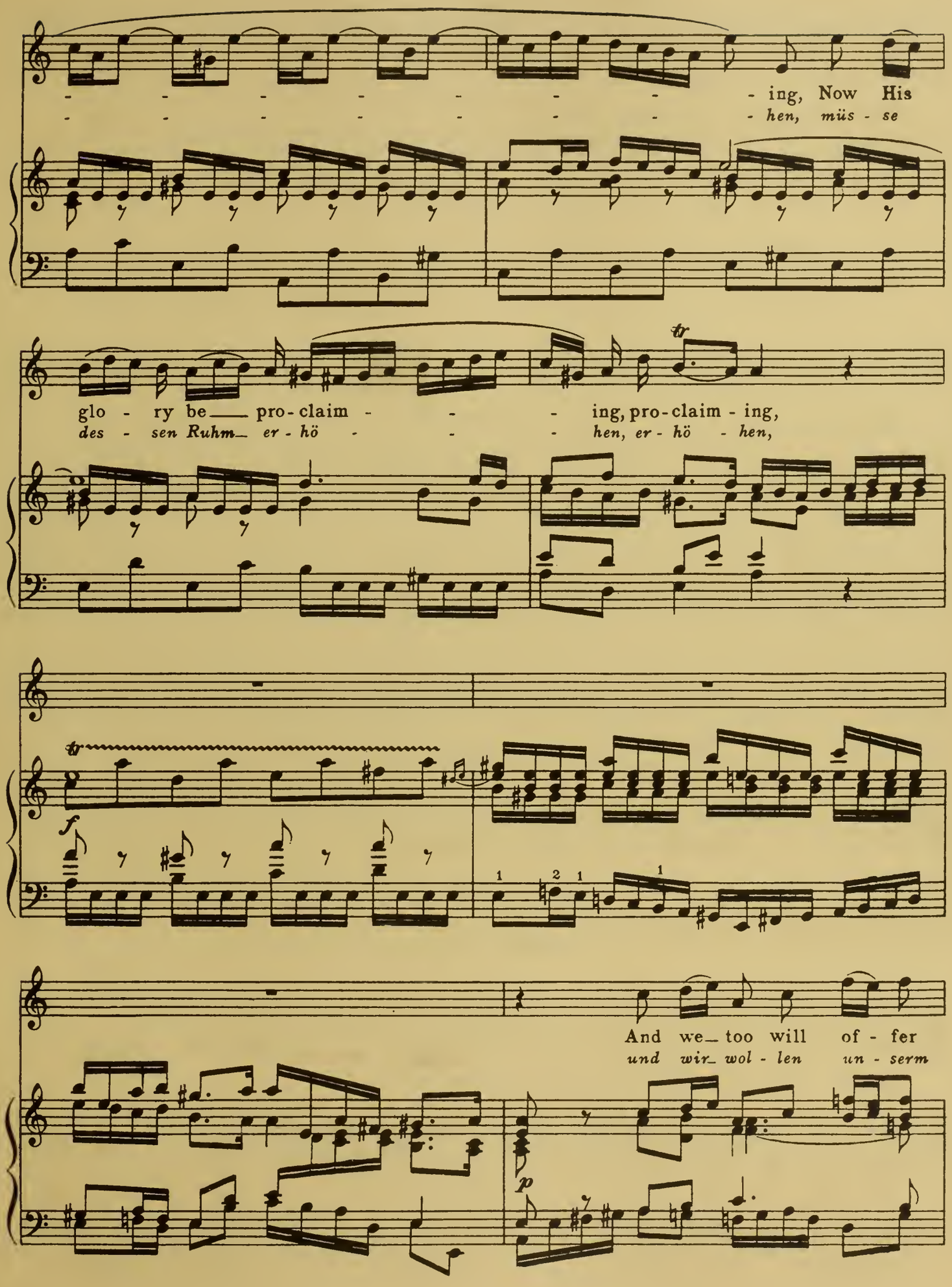
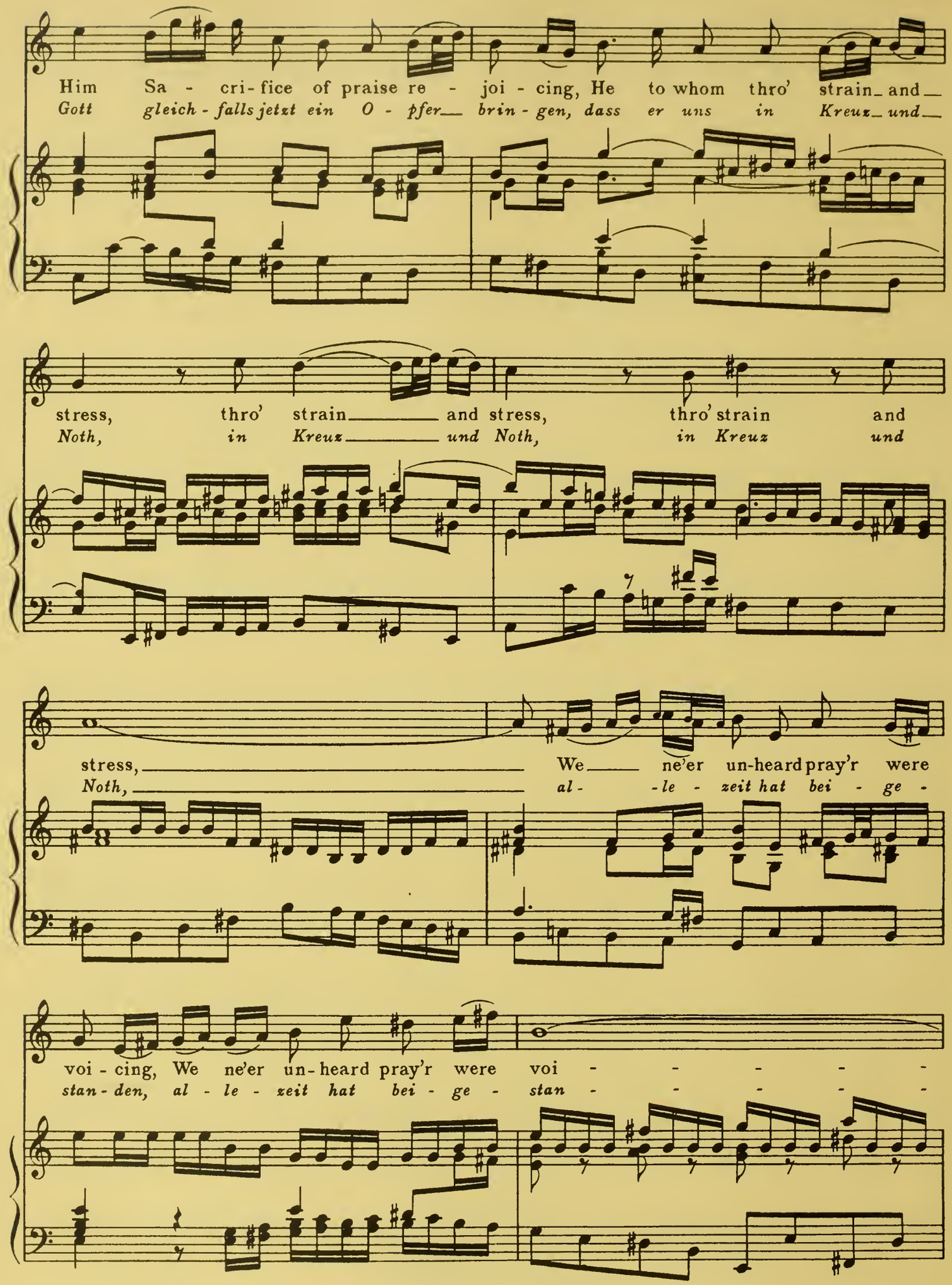
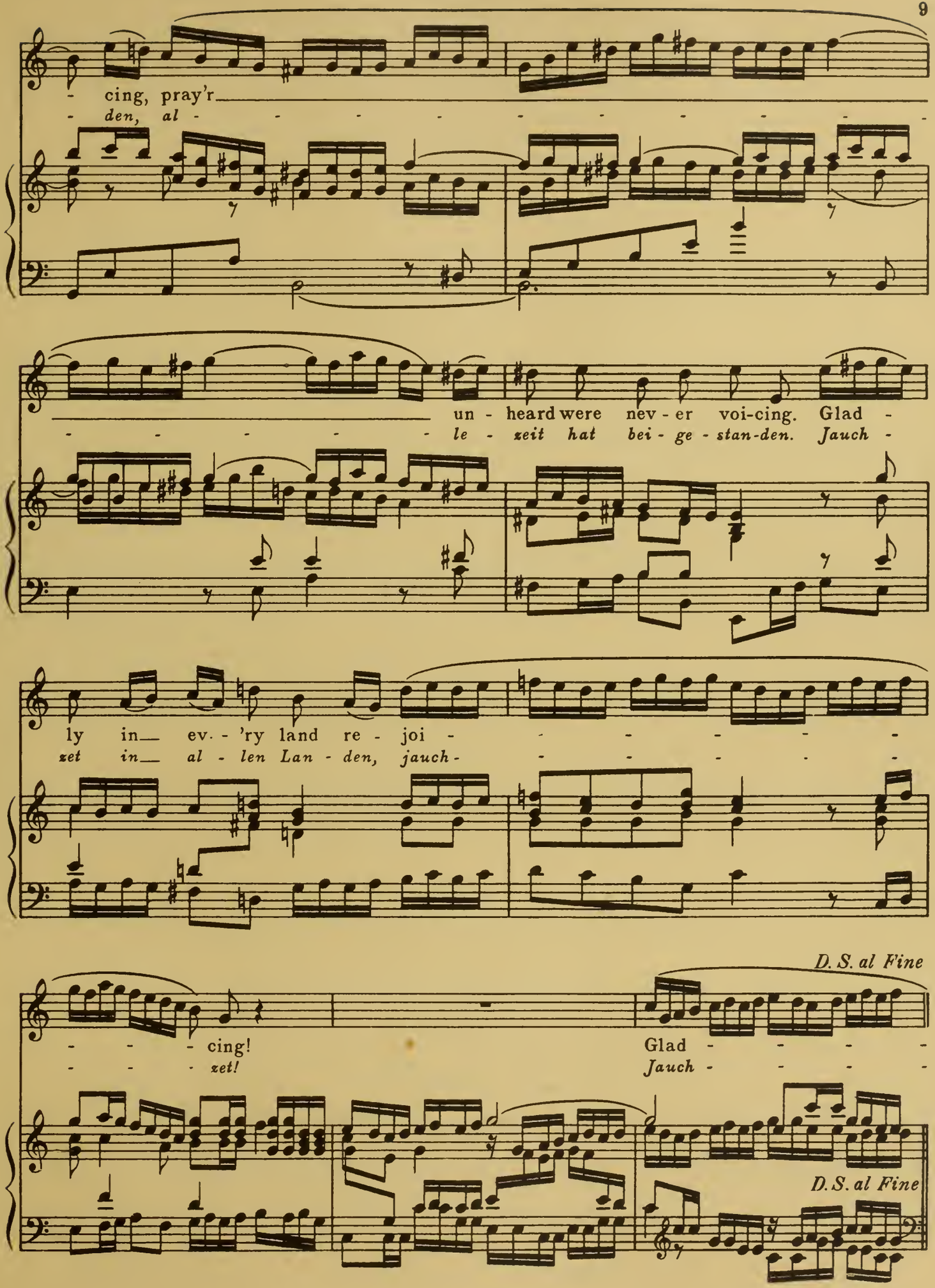

alt, re - joi - cing, glad - - - ly God ex -
al - len Lan - den, jauch - - - zet Gott in
alt in ev - 'ry land, re - joi - cing!
al - len Lan - den, in al - - - len Lan - den!
cresc.
tr
Glad - ly, glad - - ly,
Jauch - zet, jauch - - zet,
p

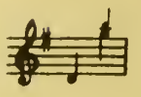

glad - ly, glad -
jauch - zet, jauch -
f
L.H.
- ly, glad - ly God ex - alt -
- zet, jauch - zet, jauch - zet, jauch -
L.H.
mf
tr
in èv - 'ry land re - joi - cing!
- zet Gott in al - len Lan - den,
f
in ev - 'ry land,
in al - len Lan -
p


glad - ly re - joi - cing, glad - ly in
den, al - len Lan - den, jauch - zet in
ev - 'ry land, ev - 'ry land re - joi -
al - len Lan - den, in al - len Lan -
cing!
den!
f

Crea- tures heav'n and earth may hold, All ye be - ings man - i -
Was der Him - mel und die_ Welt an Ge - schö - pfen in_ sich
p
fold, Now His glo- ry be pro - claim - - - -
hält, müs - se des - sen Ruhm er - hö - - - -


- - - - - - - - ing, Now His
- - - - - - - - hen, müs - se
glo - ry be pro-claim - - - ing, pro-claim - ing,
des - sen Ruhm er - hö - - - hen, er - hö - hen,
tr
tr
f
1 2 1 1
And we too will of - fer
und wir wol - len un - serm
p


Him Sa - cri - fice of praise re - joi - cing, He to whom thro' strain and
Gott gleich - falls jetzt ein O - pfer bring - gen, dass er uns in Kreuz und
stress, thro' strain and stress, thro' strain and
Noth, in Kreuz und Noth, in Kreuz und
stress, We ne'er un-heard pray'r were
Noth, al - le - zeit hat bei - ge -
voi - cing, We ne'er un - heard pray'r were voi - - - - -
stan - den, al - le - zeit hat bei - ge - stan - - - - -


- cing, pray'r
- den, al
un - heard were nev - er voi-cing. Glad -
le - zeit hat bei - ge - stan-den. Jauch -
ly in ev. - 'ry land re - joi -
zet in al - len Lan - den, jauch -
D. S. al Fine
- - - cing!
- - - zet!
Glad - - - -
Jauch - - - -
D. S. al Fine

THE LASS WITH THE DELICATE AIR

Edited by W. A. F.

Dr THOMAS A. ARNE
1710-1778

Allegretto grazioso

PIANO

mf

1. Young Mol - ly who — liv'd at the foot of the hill, Whose
ev'n - ing last — May, as I trav - ers'd the grove, In

p

fame ev - 'ry vir - gin with thought - less re - tire - ment not

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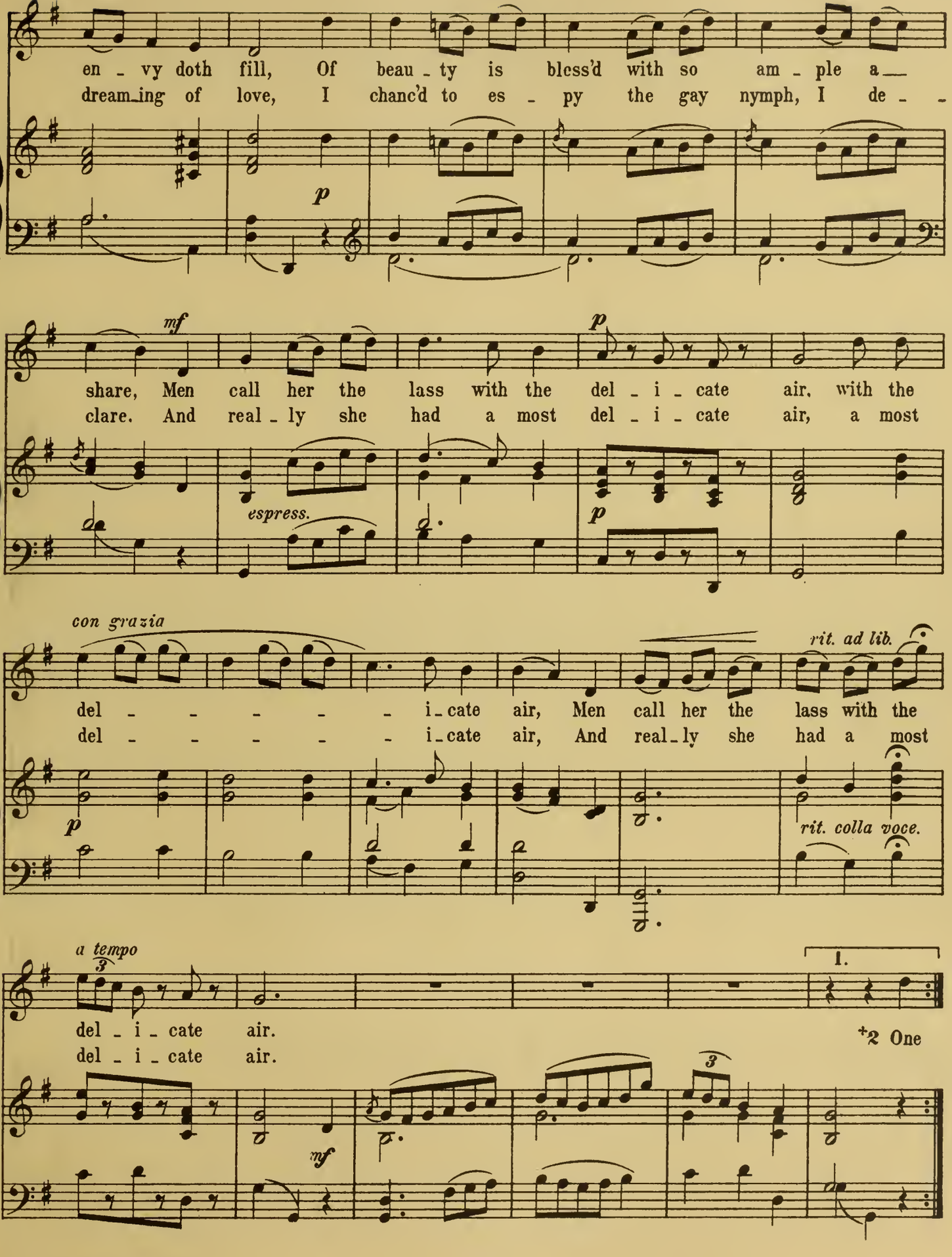
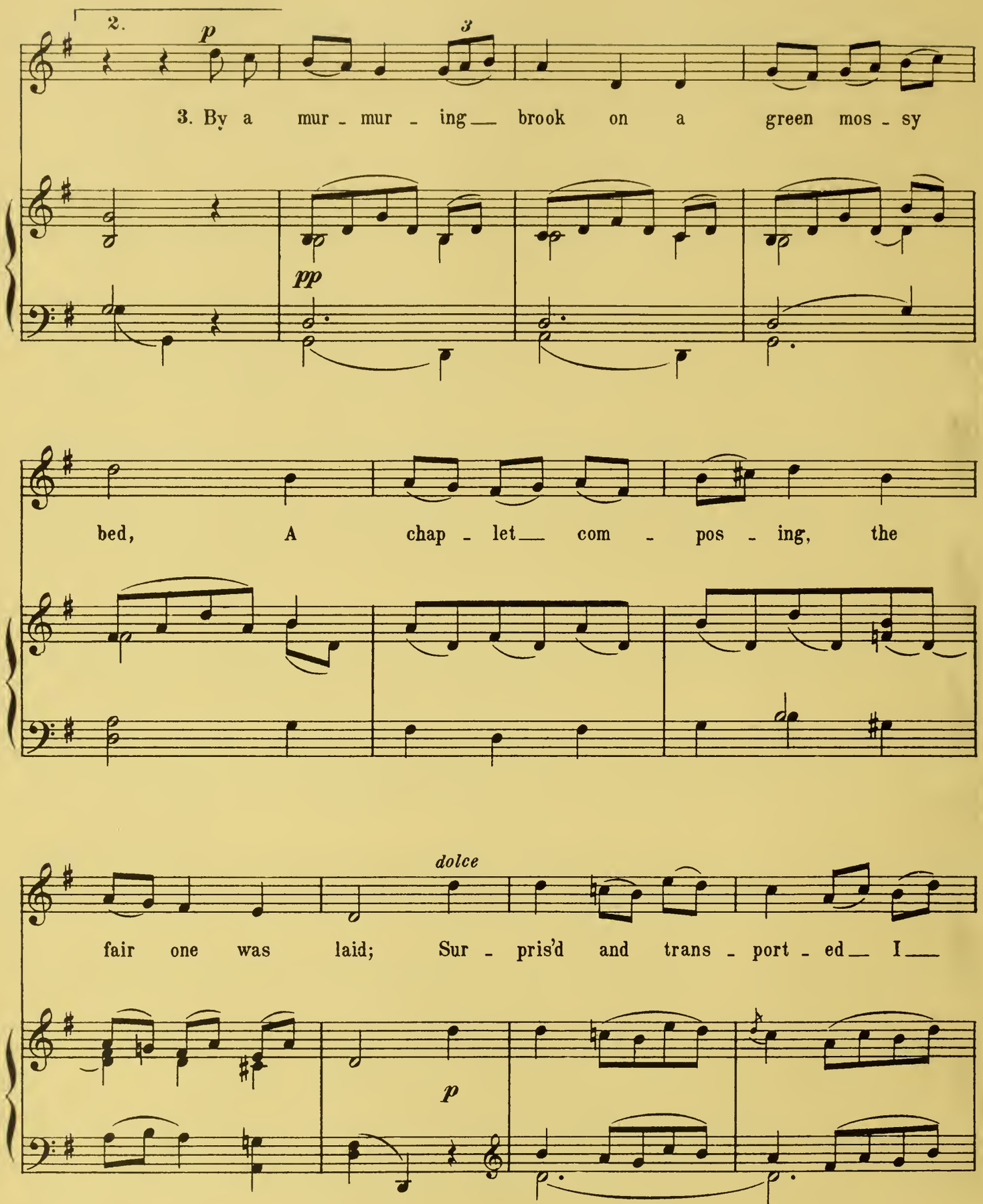
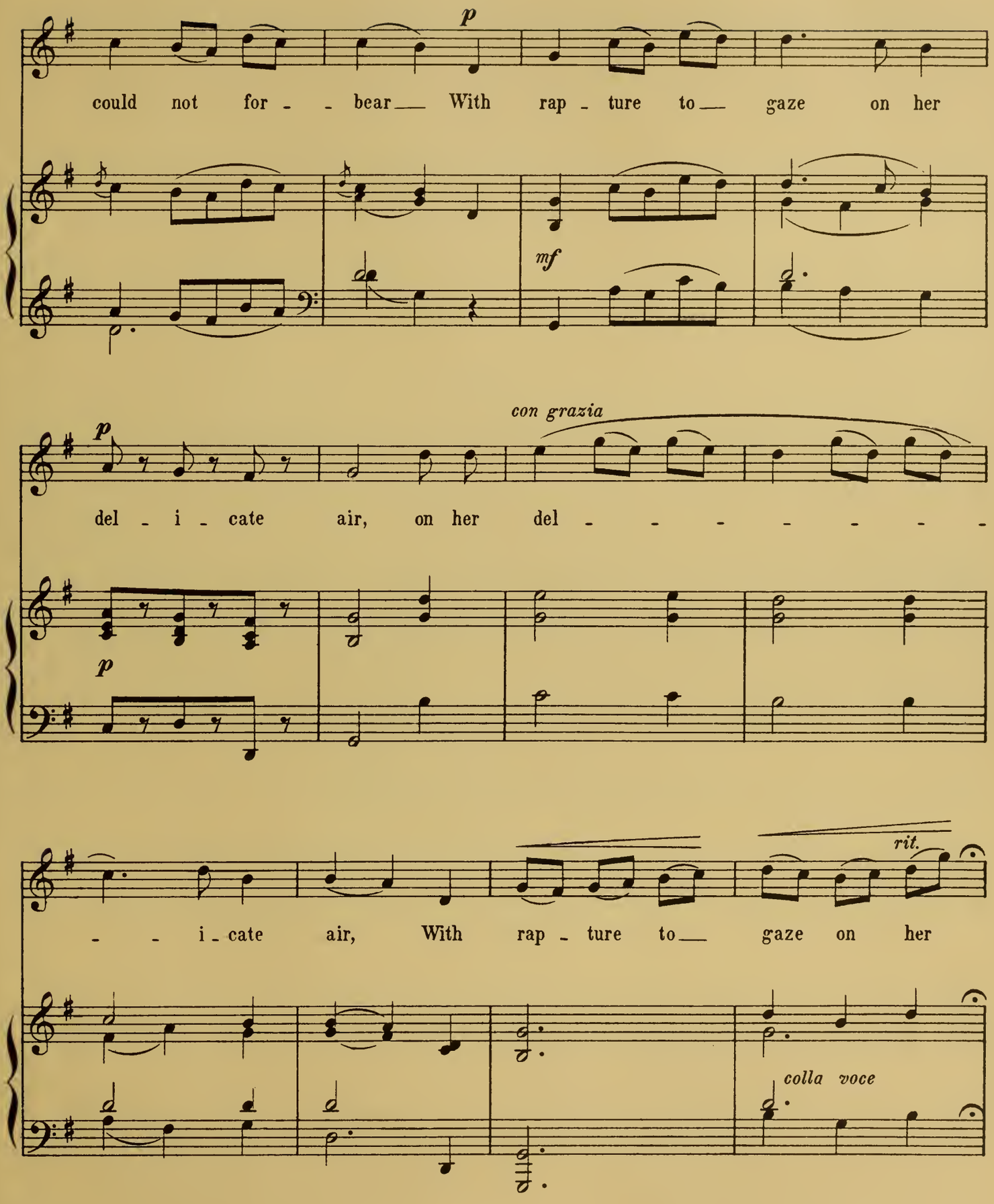
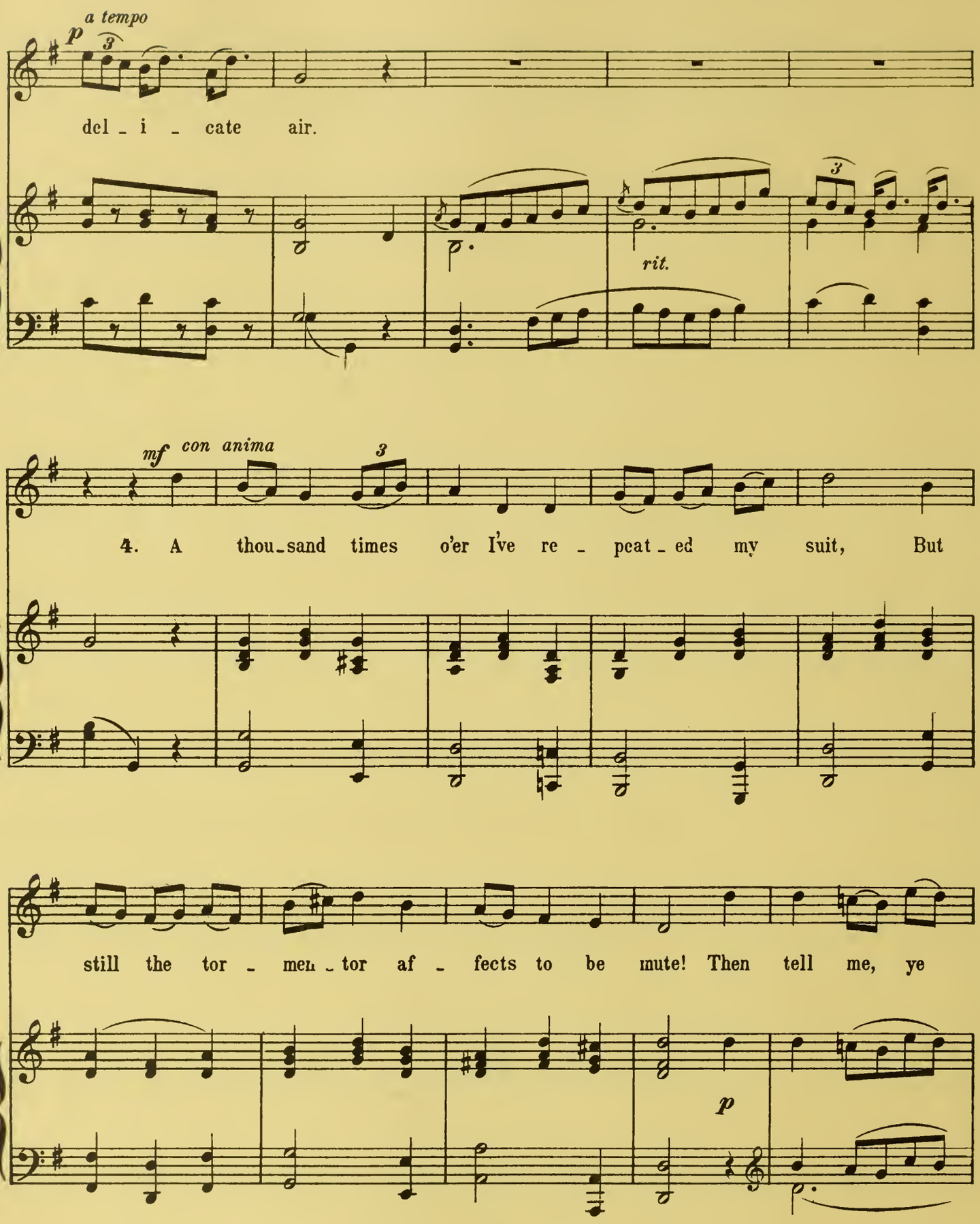
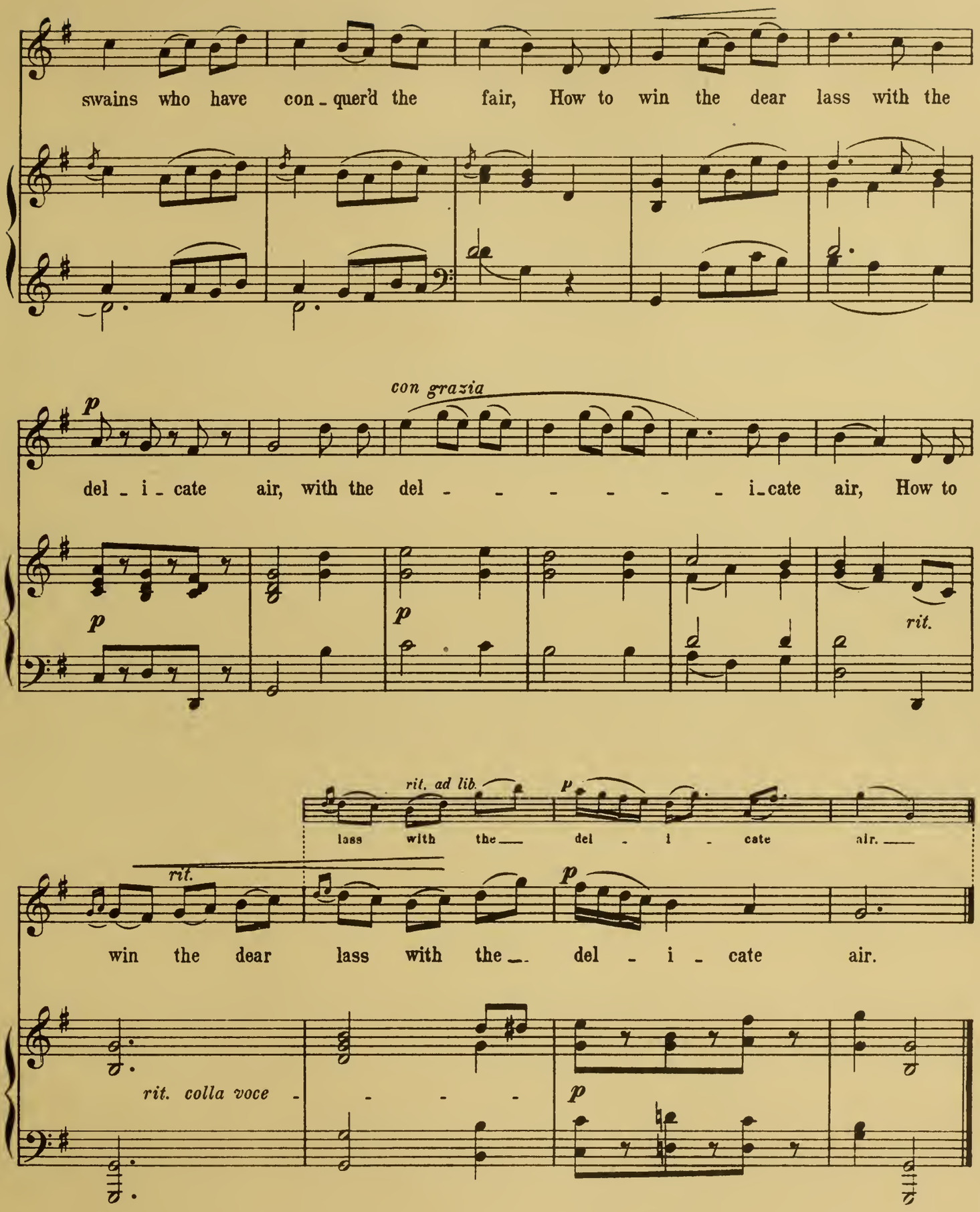

en - vy doth fill, Of beau - ty is bless'd with so am - ple a -
dream-ing of love, I chanc'd to es - py the gay nymph, I de - -
p
mf
share, Men call her the lass with the del - i - cate air, with the
clare. And real - ly she had a most del - i - cate air, a most
espress.
p
con grazia
del - - - - - - i-cate air, Men call her the lass with the
del - - - - - - i-cate air, And real-ly she had a most
rit. ad lib.
p
rit. colla voce.
a tempo
1.
del - i - cate air.
del - i - cate air.
*2 One
mf

*This verse may be omitted


2.
p
3
3. By a mur - mur - ing brook on a green mos - sy
pp
bed, A chap - let com - pos - ing, the
dolce
fair one was laid; Sur - pris'd and trans - port - ed I
p

p
could not for - - bear___ With rap - ture to___ gaze on her
mf
p
con grazia
del - i - cate air, on her del - - - - - - - -
p
- - i - cate air, With rap - ture to___ gaze on her
rit.
colla voce


a tempo
p
del _ i _ cate air.
rit.
mf con anima
4. A thou_sand times o'er I've re _ peat _ ed my suit, But
still the tor _ men _ tor af _ fects to be mute! Then tell me, ye
p

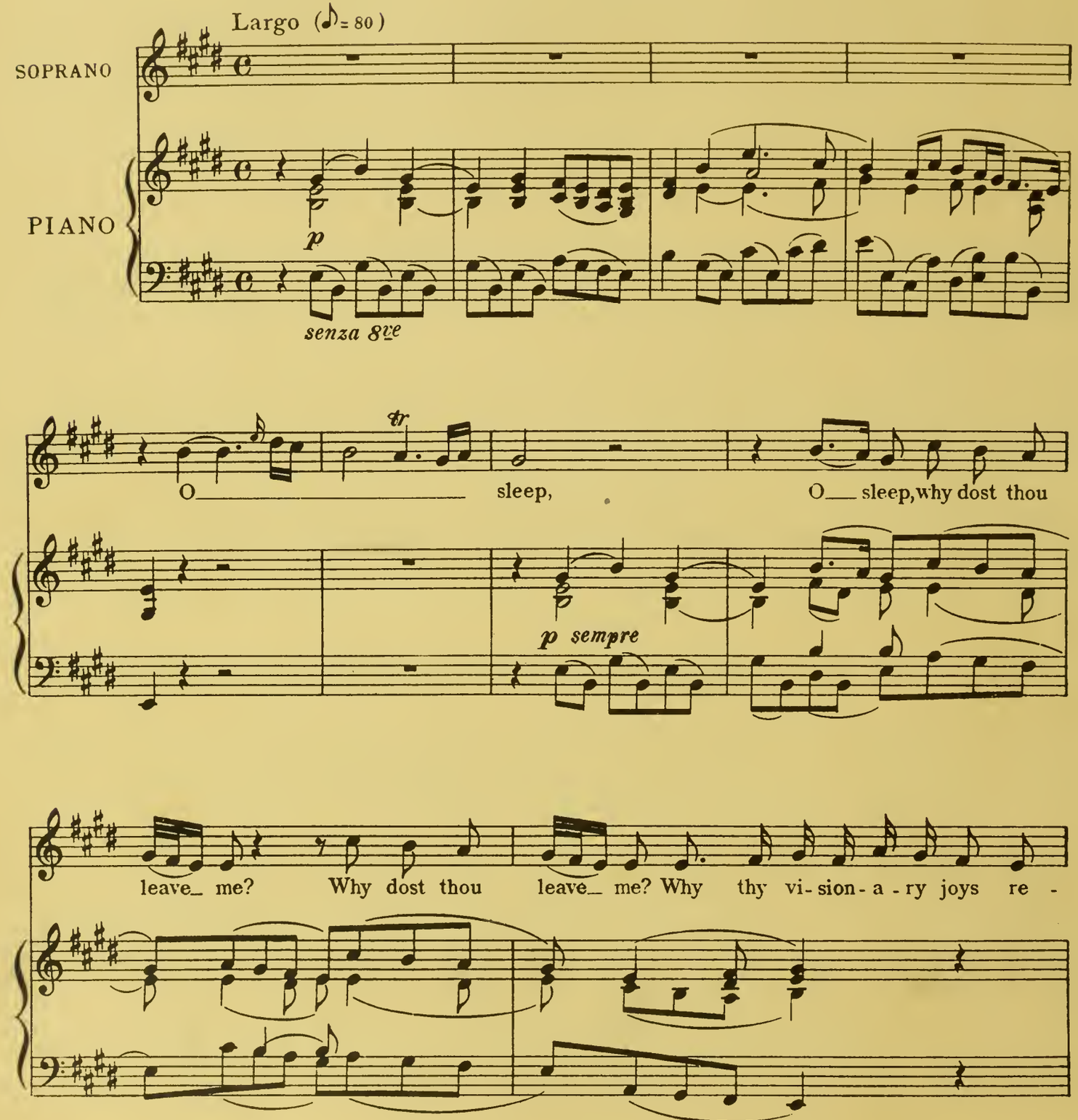

swains who have con - quer'd the fair, How to win the dear lass with the
con grazia
del - i - cate air, with the del - - - - - - - i - cate air, How to
rit.
rit. ad lib.
lass with the del - i - cate air.
rit.
win the dear lass with the del - i - cate air.
rit. colla voce

O SLEEP, WHY DOST THOU LEAVE ME?

From "Semele" (1743)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL



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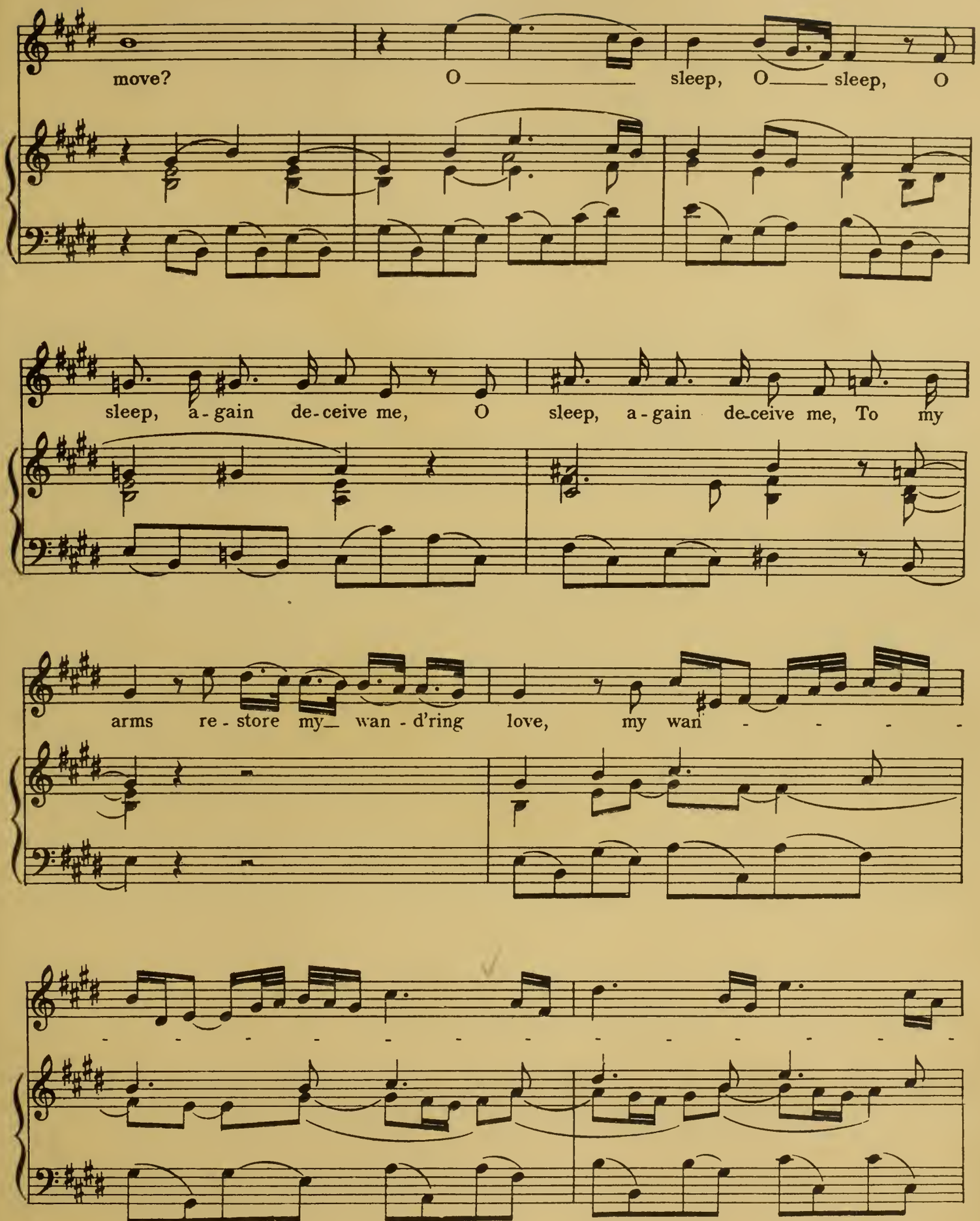
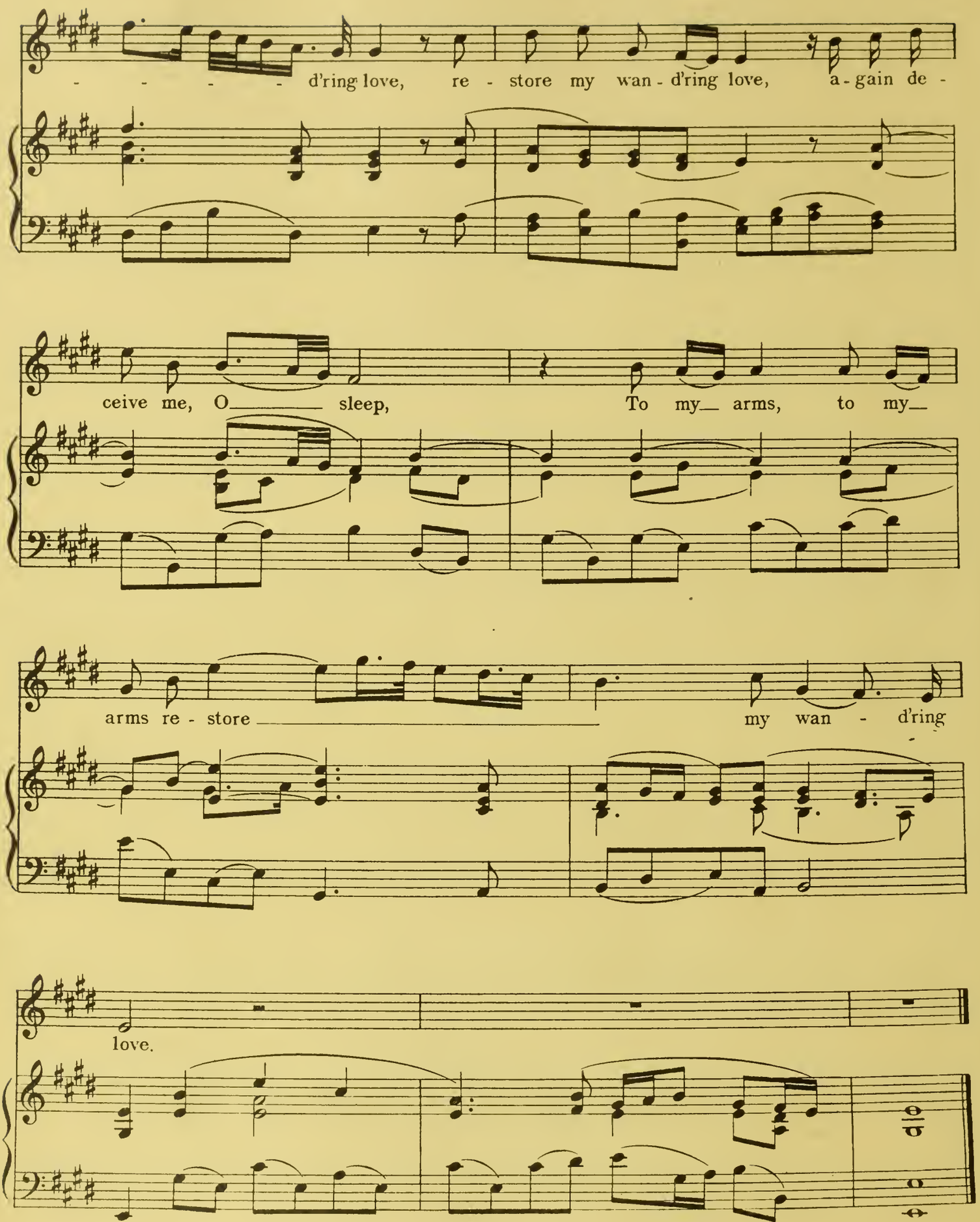
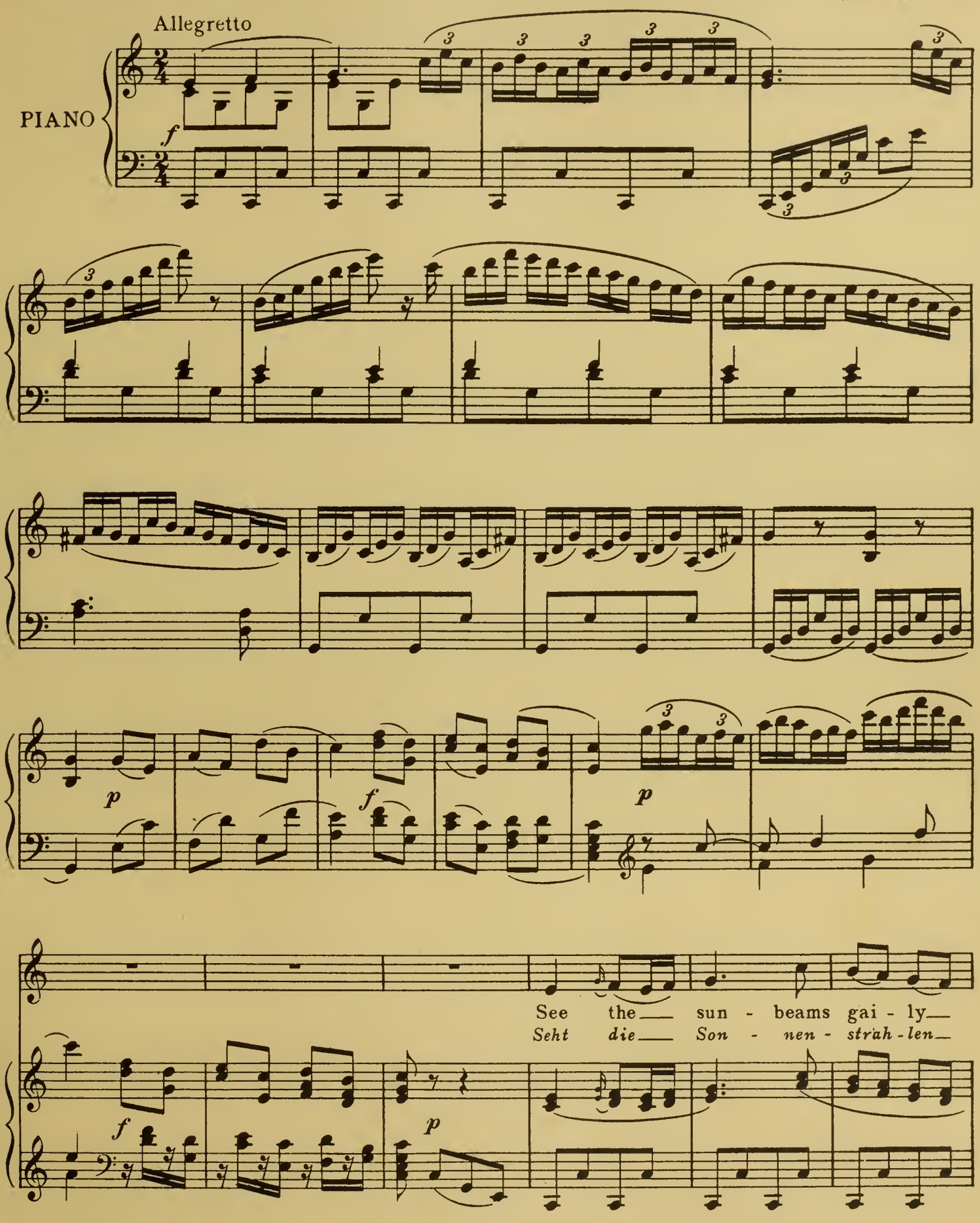

move? O sleep, O sleep, O
sleep, a-gain de-ceive me, O sleep, a-gain de-ceive me, To my
arms re-store my wan-d'ring love, my wan


- - - - - d'ring love, re - store my wan - d'ring love, a - gain de -
ceive me, O_____ sleep, To my_ arms, to my_
arms re - store _____ my wan - d'ring
love.

THE MERMAID
(DIE SEEJUNGFER)

Translated by A. M. von Blomberg

FRANZ JOSEPH HAYDN
(1732-1809)



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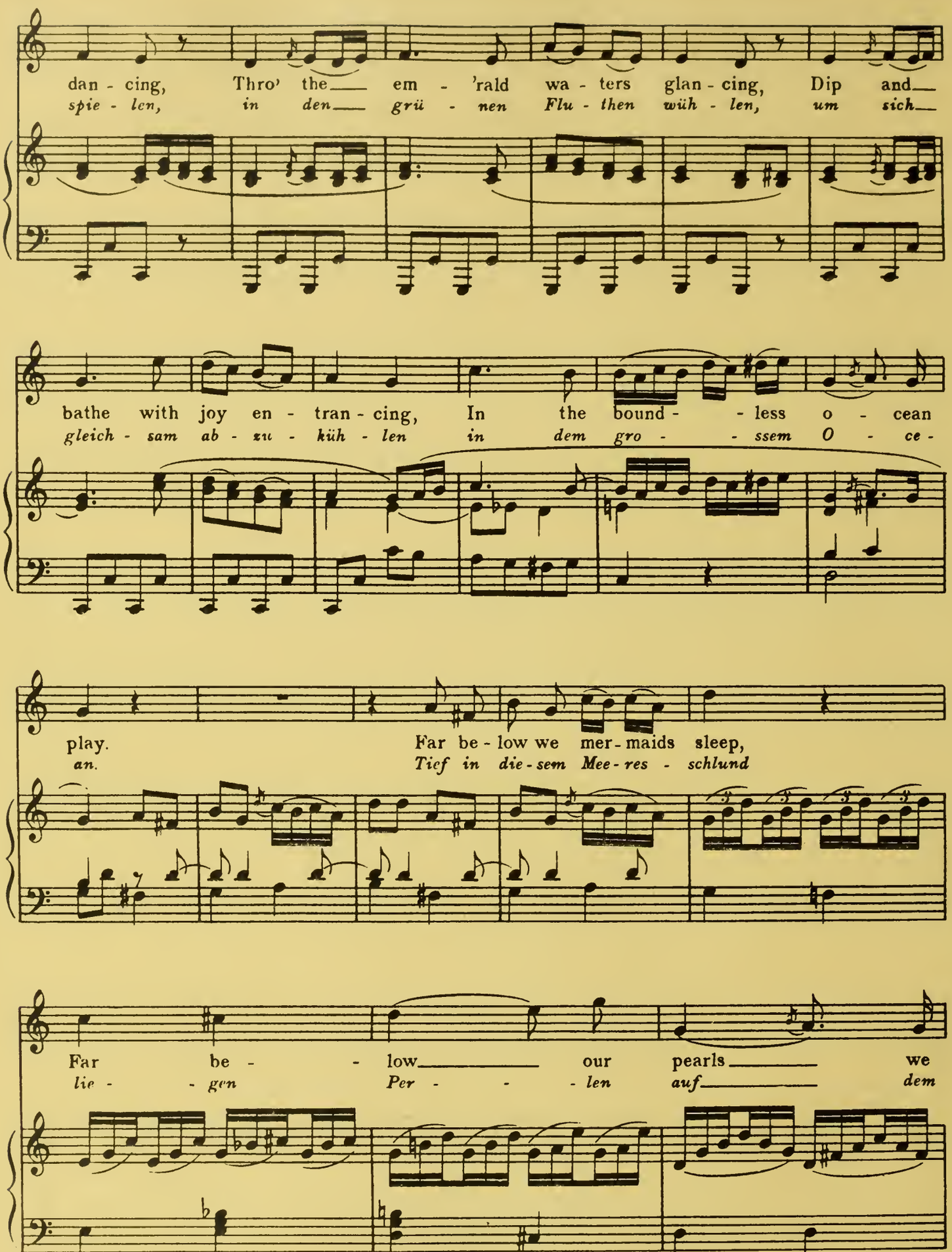
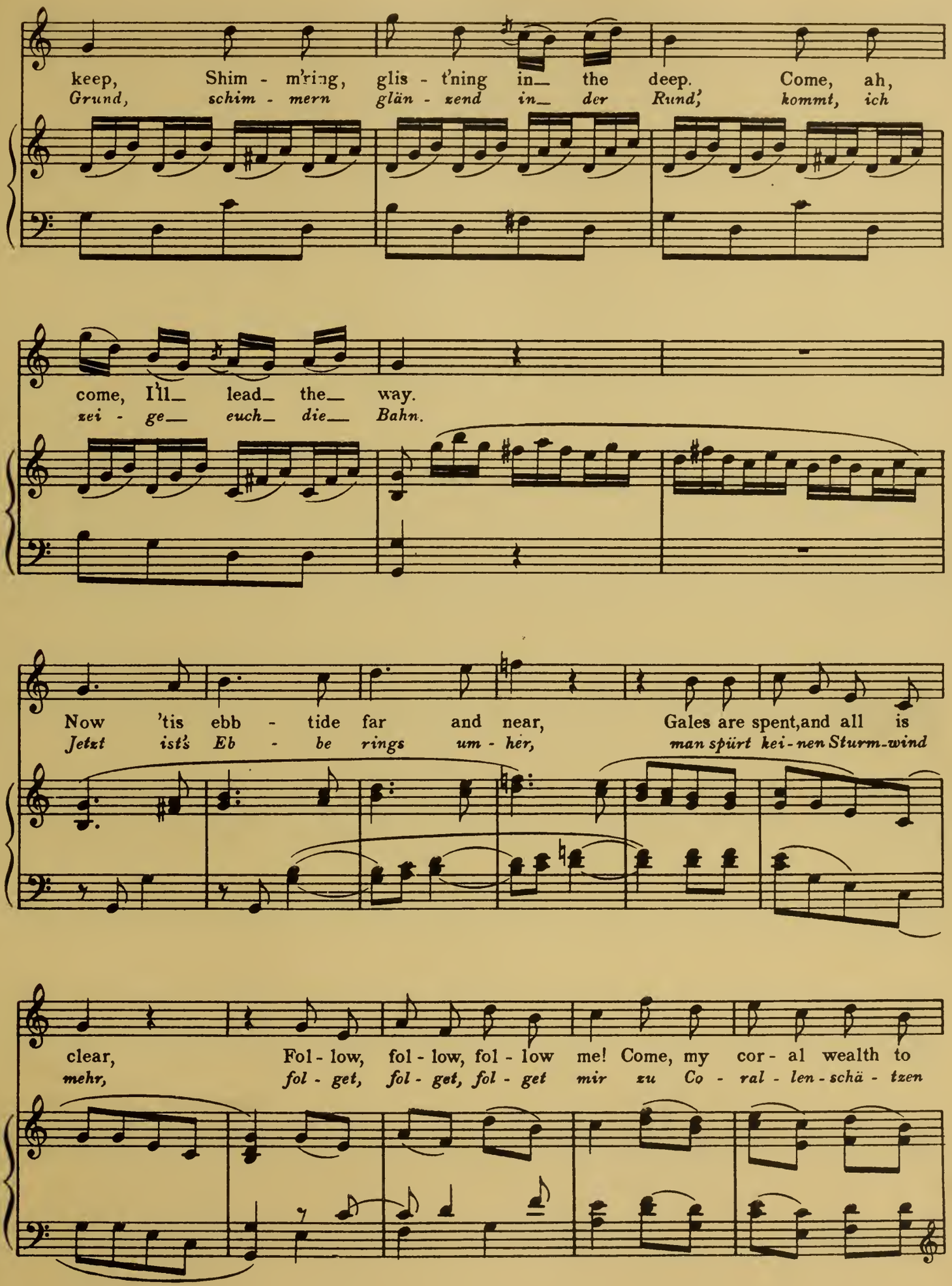
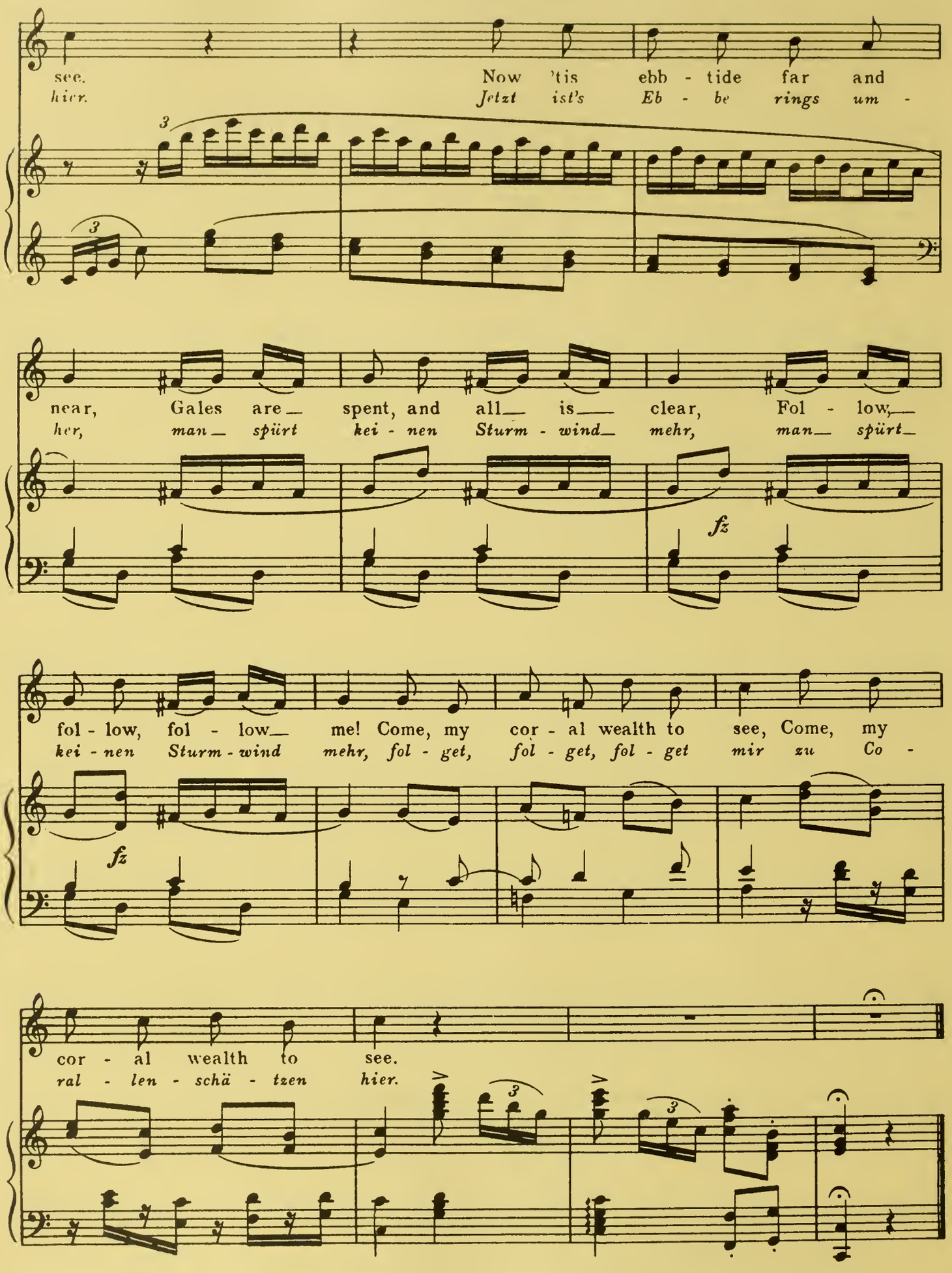

dan - cing, Thro' the em - 'rald wa - ters glan - cing, Dip and
spie - len, in den grü - nen Flu - then wüh - len, um sich
bathe with joy en - tran - cing, In the bound - - less o - cean
gleich - sam ab - zu - küh - len in dem gro - - ssem O - ce -
play. Far be - low we mer - maids sleep,
an. Tief in die - sem Mee - res - schlund
Far be - - low our pearls we
lie - - gen Per - - - len auf dem

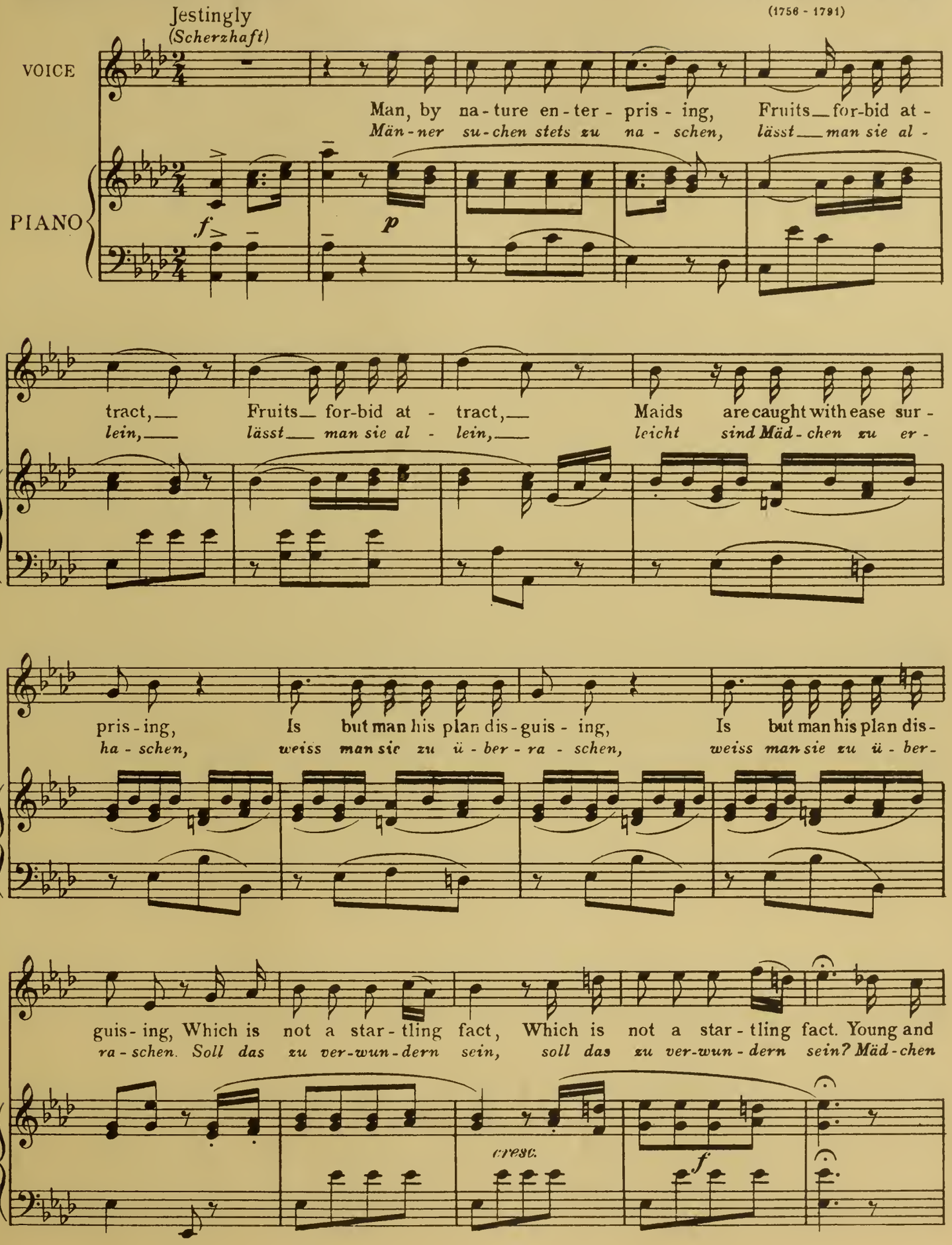

keep, Shim - m'ring, glis - t'ning in_ the deep. Come, ah,
Grund, schim - mern glän - zend in_ der Rund', kommt, ich
come, I'll_ lead_ the_ way.
zei - ge_ euch_ die_ Bahn.
Now 'tis ebb - tide far and near, Gales are spent,and all is
Jetzt ist's Eb - be rings um - her, man spürt kei - nen Sturm-wind
clear, Fol - low, fol - low, fol - low me! Come, my cor - al wealth to
mehr, fol - get, fol - get, fol - get mir zu Co - ral - len - schä - tzen


see. Now 'tis ebb - tide far and
hier. Jetzt ist's Eb - be rings um -
near, Gales are_ spent, and all_ is_ clear, Fol - low,_
her, man_ spürt kei - nen Sturm - wind_ mehr, man_ spürt_
fz
fol - low, fol - low_ me! Come, my cor - al wealth to see, Come, my
kei - nen Sturm - wind mehr, fol - get, fol - get, fol - get mir zu Co -
fz
cor - al wealth to see.
ral - len - schä - tzen hier.

A WARNING
(WARNUNG)

English version by Frederick H. Martens

WOLFGANG AMADEUS MOZART
(1756 - 1791)


Jestingly
(Scherzhaft)
VOICE
PIANO
Man, by na-ture en-ter-pris-ing, Fruits for-bid at-
Män-ner su-chen stets zu na-schen, lässt man sie al-
f
p
tract, Fruits for-bid at-tract, Maids are caught with ease sur-
lein, lässt man sie al-lein, leicht sind Mäd-chen zu er-
pris-ing, Is but man his plan dis-guis-ing, Is but man his plan dis-
ha-schen, weiss man sie zu ü-ber-ra-schen, weiss man sie zu ü-ber-
guis-ing, Which is not a star-tling fact, Which is not a star-tling fact. Young and
ra-schen. Soll das zu ver-wun-dern sein, soll das zu ver-wun-dern sein? Mäd-chen
cresc.
f

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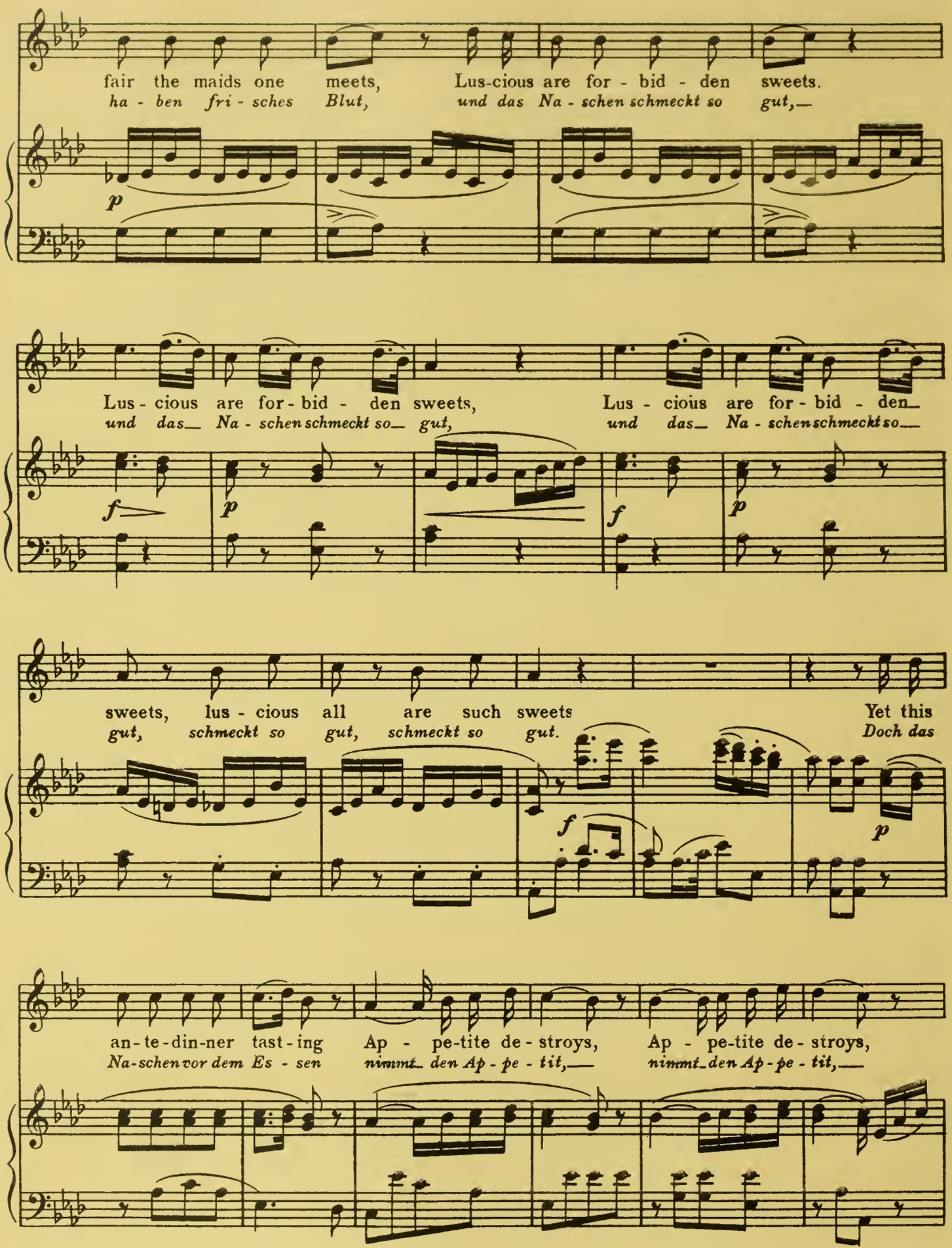
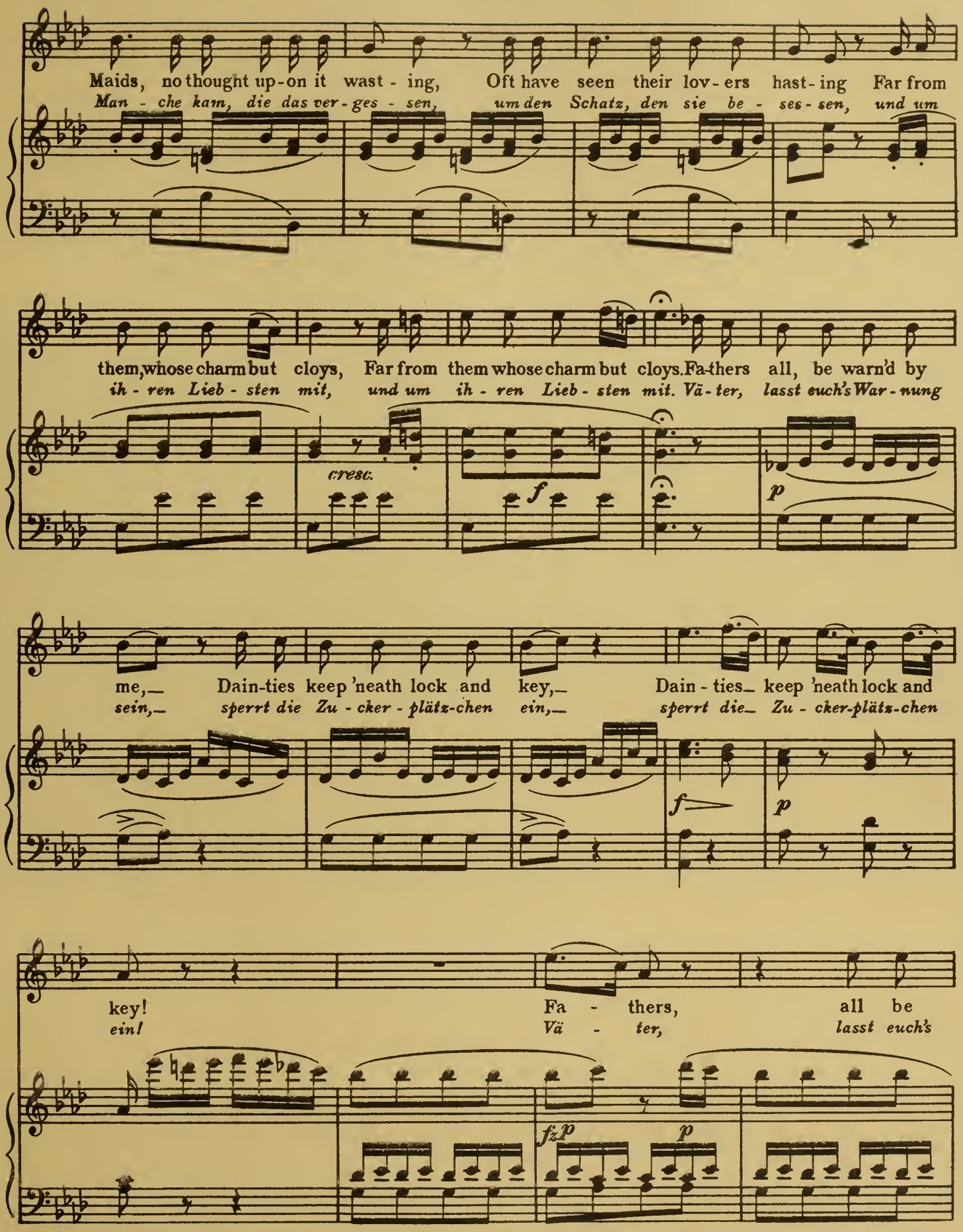
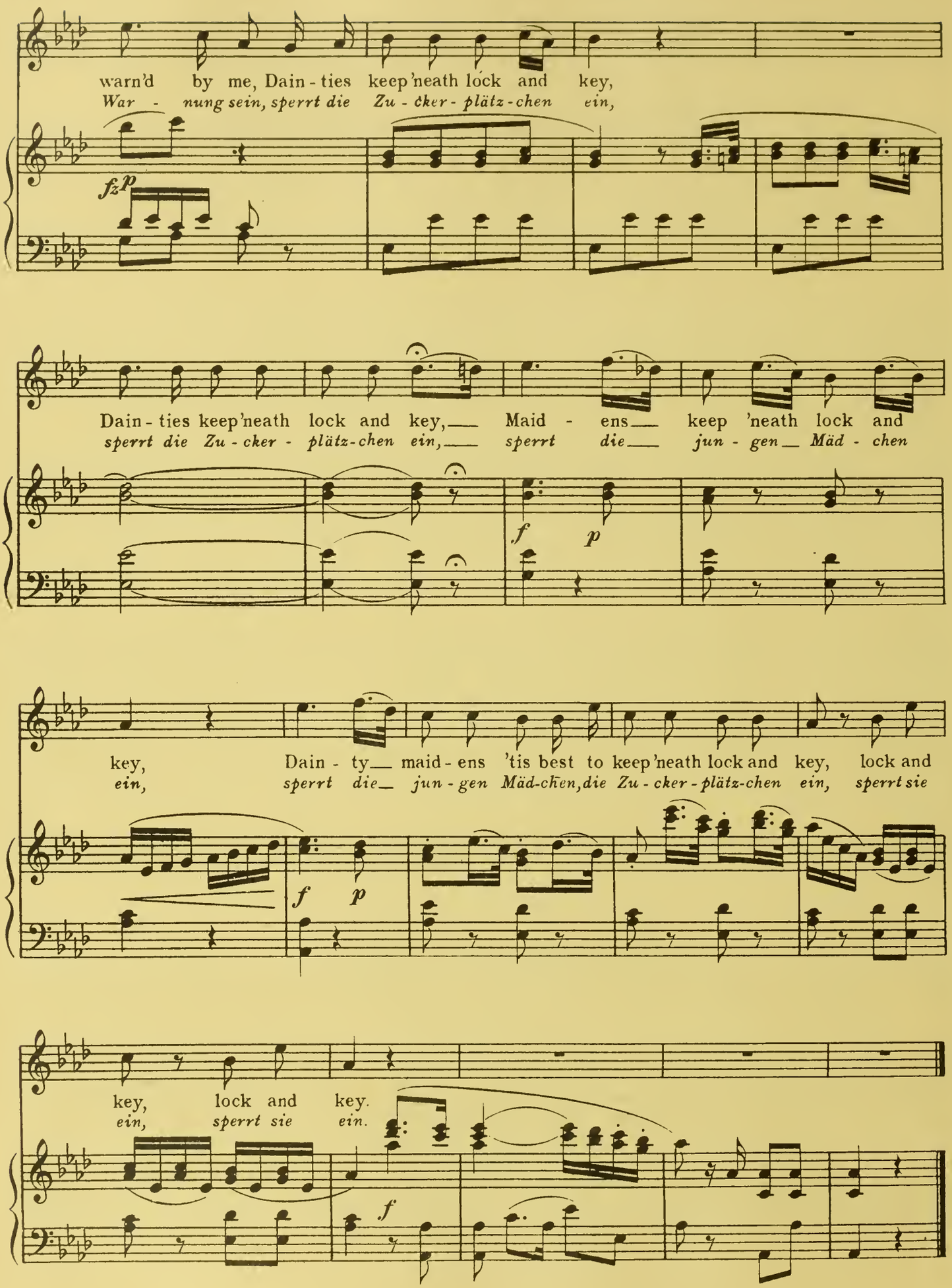

fair the maids one meets, Lus-cious are for - bid - den sweets.
ha - ben fri - sches Blut, und das Na - schen schmeckt so gut,—
p
Lus - cious are for - bid - den sweets, Lus - cious are for - bid - den—
und das— Na - schen schmeckt so— gut, und das— Na - schen schmeckt so—
f p f p
sweets, lus - cious all are such sweets Yet this
gut, schmeckt so gut, schmeckt so gut. Doch das
f p
an - te - din - ner tast - ing Ap - pe - tite de - stroys, Ap - pe - tite de - stroys,
Na - schen vor dem Es - sen nimmt den Ap - pe - tit,— nimmt den Ap - pe - tit,—


Maids, no thought up-on it wast - ing, Oft have seen their lov-ers hast-ing Far from
Man - che kam, die das ver-ges - sen, um den Schatz, den sie be - ses-sen, und um
them, whose charm but cloys, Far from them whose charm but cloys. Fa-thers all, be warn'd by
ih - ren Lieb - sten mit, und um ih - ren Lieb - sten mit. Vä - ter, lasst euch's War - nung
cresc.
f
p
me, Dain-ties keep 'neath lock and key, Dain - ties keep 'neath lock and
sein, sperrt die Zu - cker - plätz-chen ein, sperrt die Zu - cker-plätz-chen
f
p
key!
ein!
Fa - thers, all be
Vä - ter, lasst euch's
fz p
p

warn'd by me, Dain - ties keep'neath lock and key,
War - nung sein, sperrt die Zu - cker - plätz - chen ein,
fz p
Dain - ties keep'neath lock and key, Maid - ens keep 'neath lock and
sperrt die Zu - cker - plätz - chen ein, sperrt die jun - gen Mäd - chen
f p
key, Dain - ty maid - ens 'tis best to keep'neath lock and key, lock and
ein, sperrt die jun - gen Mäd - chen, die Zu - cker - plätz - chen ein, sperrt sie
f p
key, lock and key.
ein, sperrt sie ein.
f

THE KISS
(DER KUSS)

C. F. WEISSE
Translated by Arthur Westbrook

LUDWIG van BEETHOVEN, Op. 128
(1770 - 1827)

Allegretto

With animation, but not rapid in tempo and with arch expression
(Mit Lebhaftigkeit, jedoch nicht in geschwinden Zeitmasse, und scherzend vorgetragen)

PIANO

p dolce

cresc.

When once with Chlo - e quite a - lone, To_ kiss her I was
Ich war bei Chlo - en ganz al - lein, und küs - sen wollt' ich

p

fain, to kiss her, kiss her, kiss_ her I was fain: But she de-
sie, und küs - sen, küs - sen, küs - sen wollt' ich sie: je - doch sie

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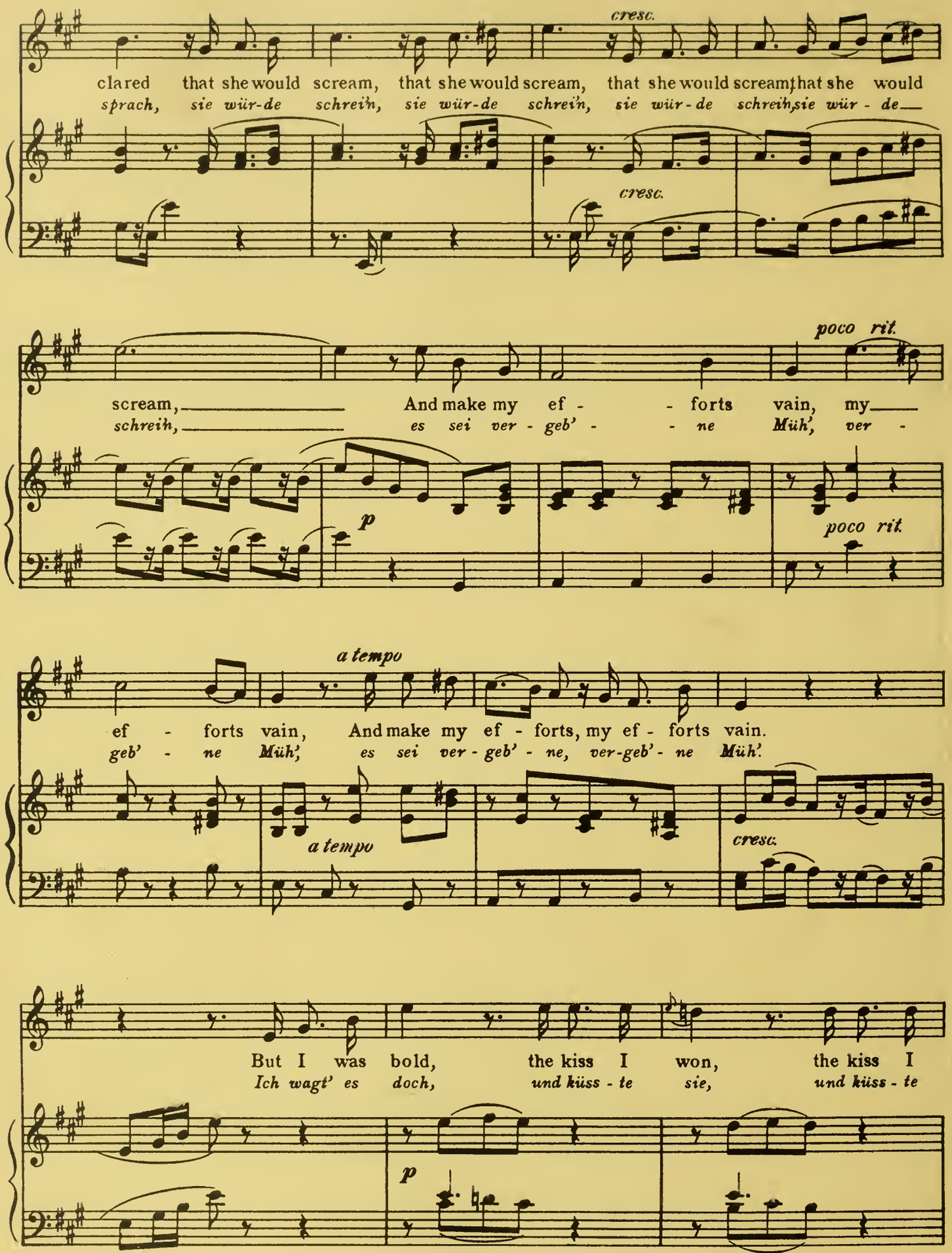
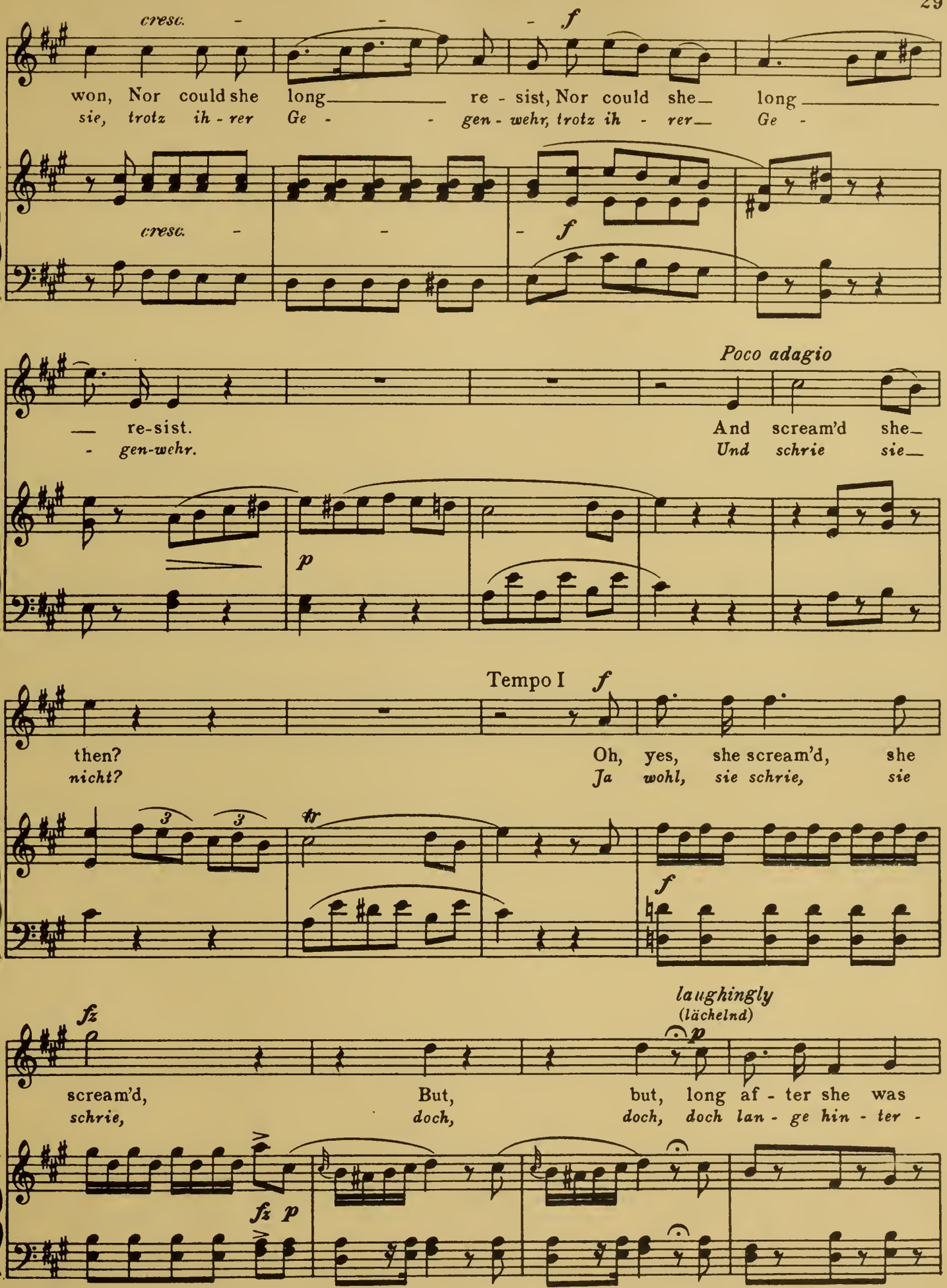
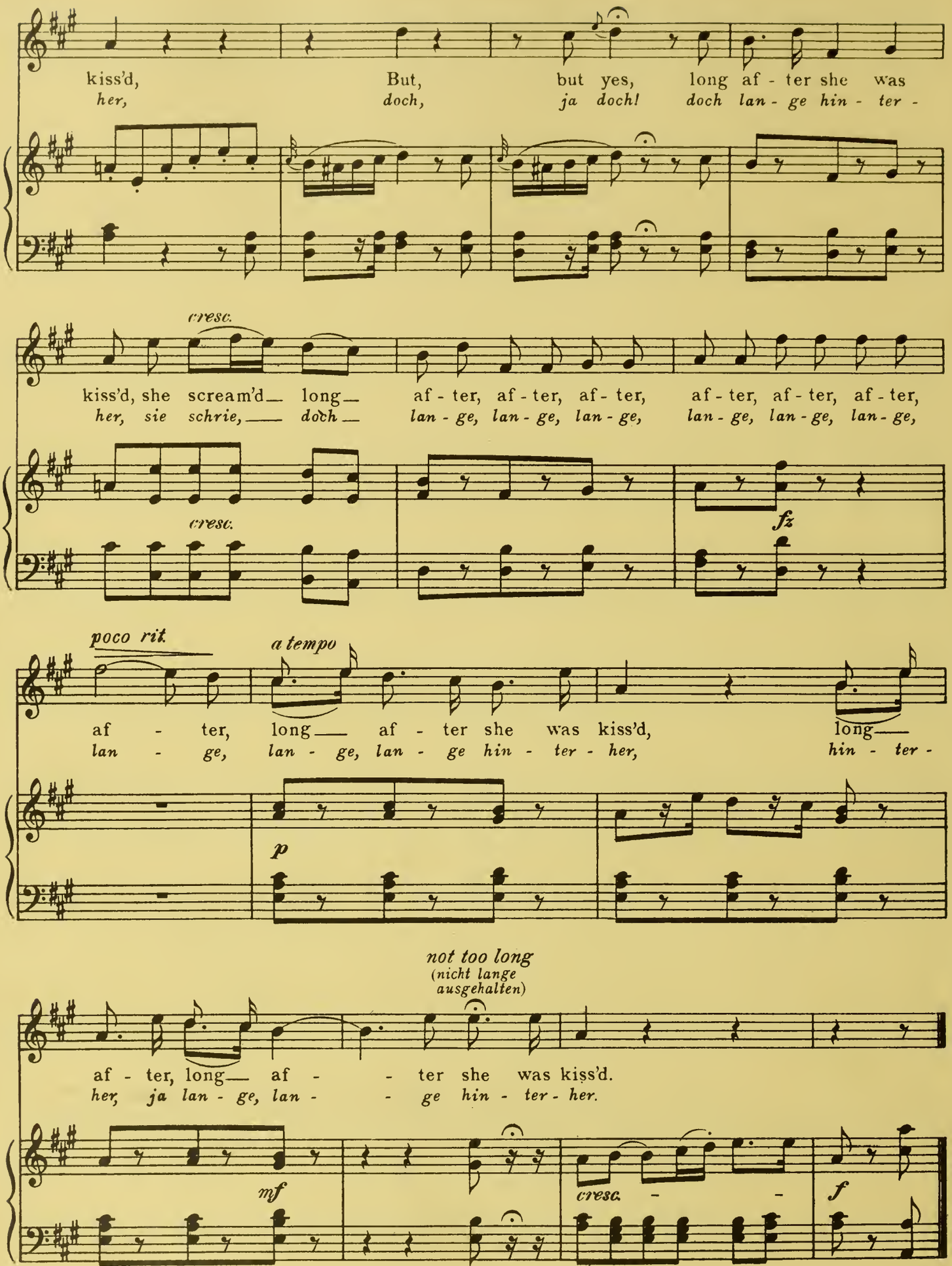

cresc.
clared that she would scream, that she would scream, that she would scream, that she would
sprach, sie wür-de schrei'n, sie wür-de schrei'n, sie wür-de schrei'n, sie wür-de
cresc.
poco rit.
scream, And make my ef - - forts vain, my
schrei'n, es sei ver-geb' - - ne Müh', ver -
p
poco rit.
a tempo
ef - forts vain, And make my ef - forts, my ef - forts vain.
geb' - ne Müh', es sei ver-geb' - ne, ver-geb' - ne Müh'.
a tempo
cresc.
But I was bold, the kiss I won, the kiss I
Ich wagt' es doch, und küss - te sie, und küss - te
p


cresc.
f
won, Nor could she long re - sist, Nor could she long
sie, trotz ih - rer Ge - gen - wehr, trotz ih - rer Ge -
cresc.
f
Poco adagio
re-sist.
And scream'd she
- gen-wehr.
Und schrie sie
p
Tempo I
f
then?
Oh, yes, she scream'd, she
nicht?
Ja wohl, sie schrie, sie
3
3
tr
f
laughingly
(lächelnd)
fz
p
scream'd,
But,
but, long af - ter she was
schrie,
doch,
doch, doch lan - ge hin - ter -
fz p

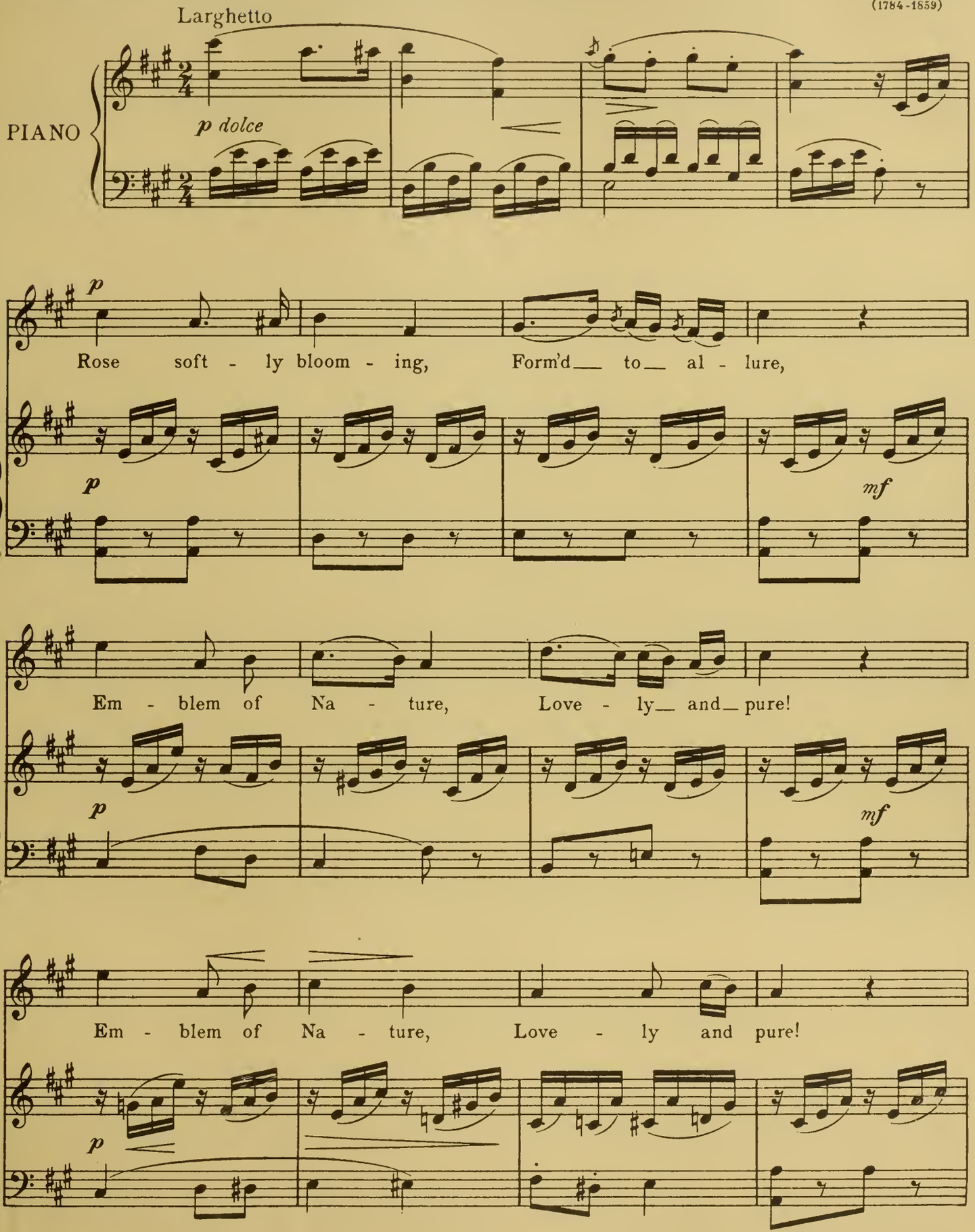

kiss'd, But, but yes, long af - ter she was
her, doch, ja doch! doch lan - ge hin - ter -
cresc.
kiss'd, she scream'd long af - ter, af - ter, af - ter, af - ter, af - ter, af - ter,
her, sie schrie, doch lan - ge, lan - ge, lan - ge, lan - ge, lan - ge, lan - ge,
cresc.
fz
poco rit.
a tempo
af - ter, long af - ter she was kiss'd, long
lan - ge, lan - ge, lan - ge hin - ter - her, hin - ter -
p
not too long
(nicht lange ausgehalten)
af - ter, long af - ter she was kiss'd.
her, ja lan - ge, lan - ge hin - ter - her.
mf
cresc.
f

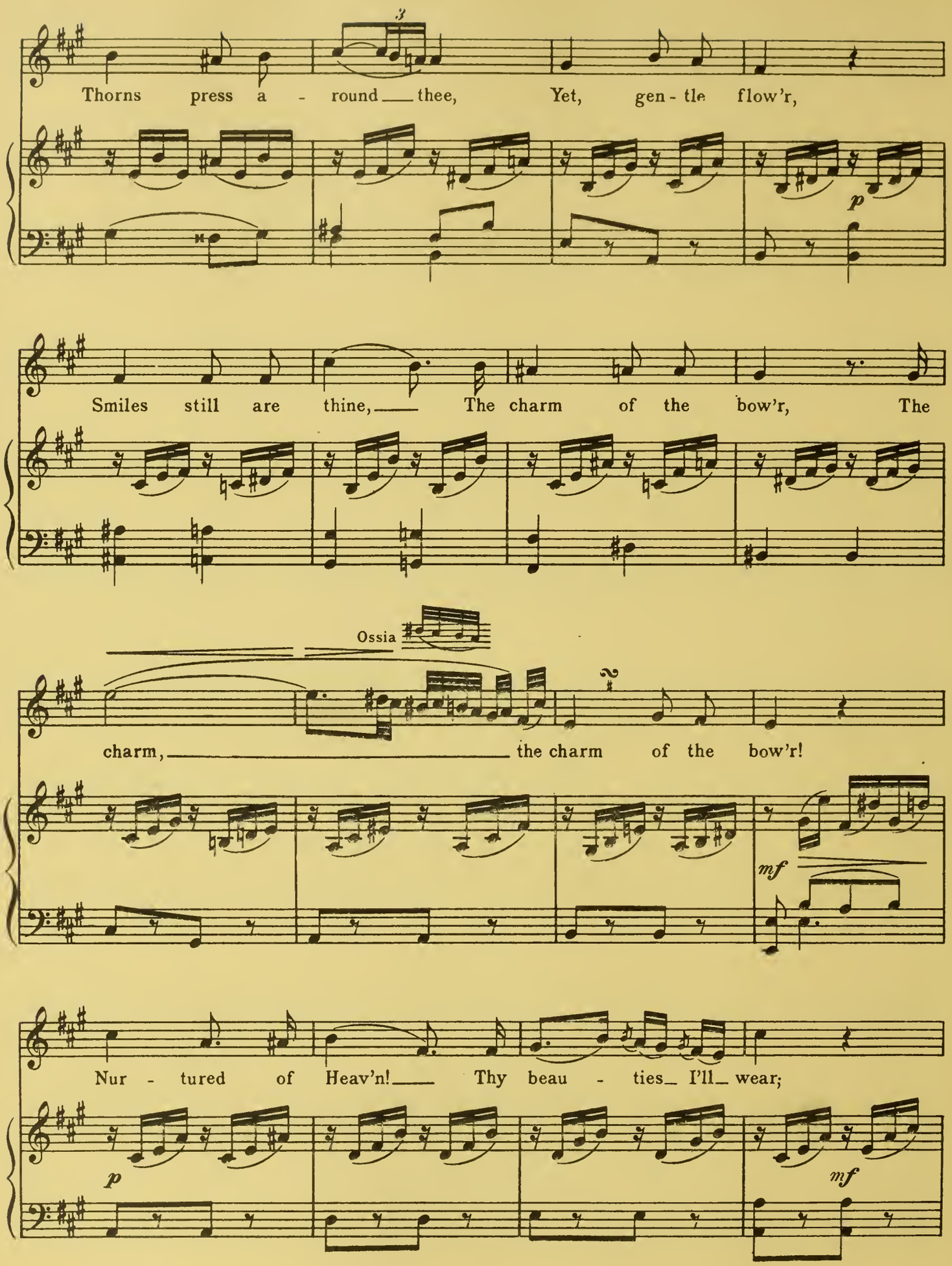
ROSE SOFTLY BLOOMING

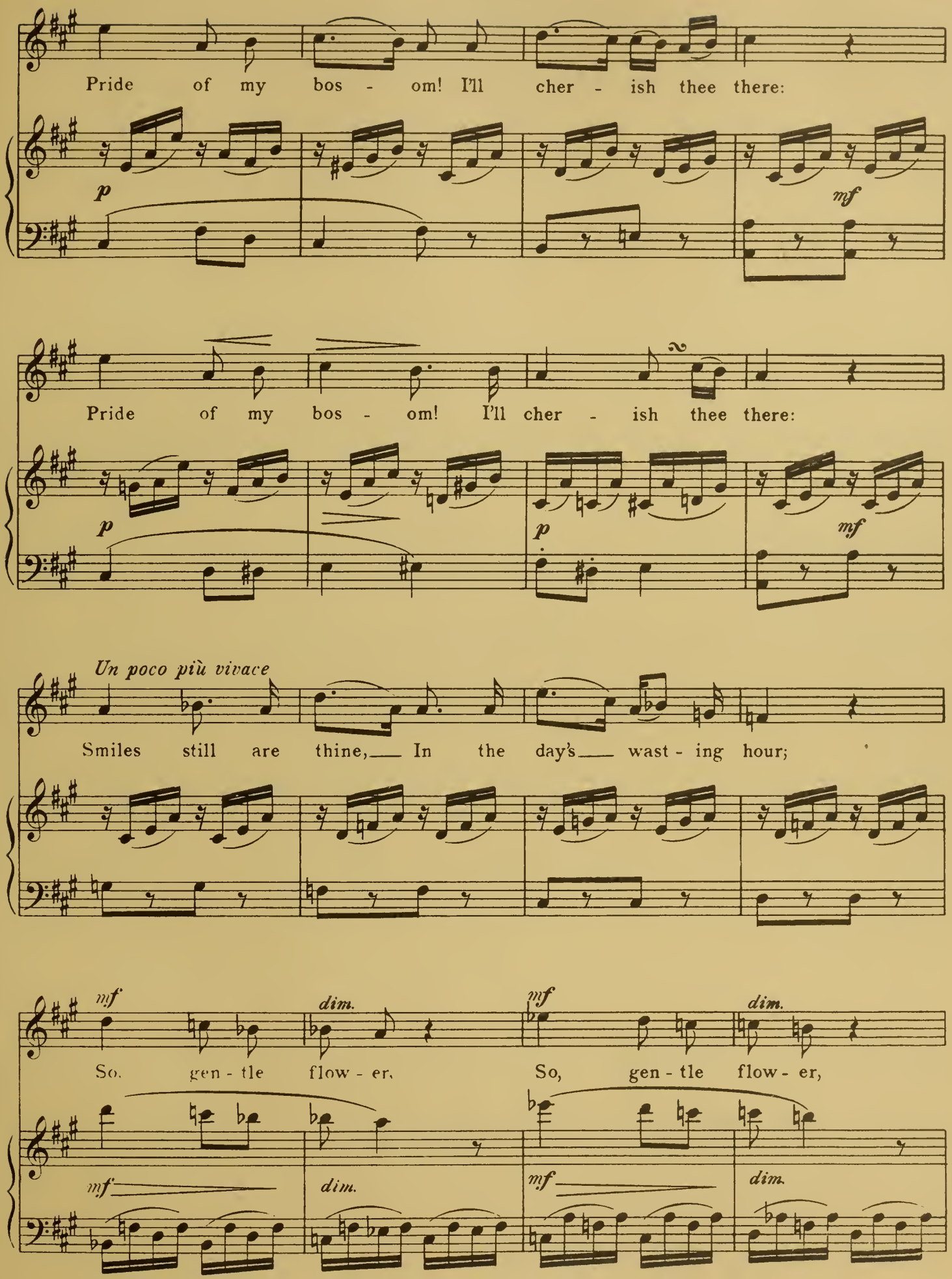
From the opera "Azor and Zemira"

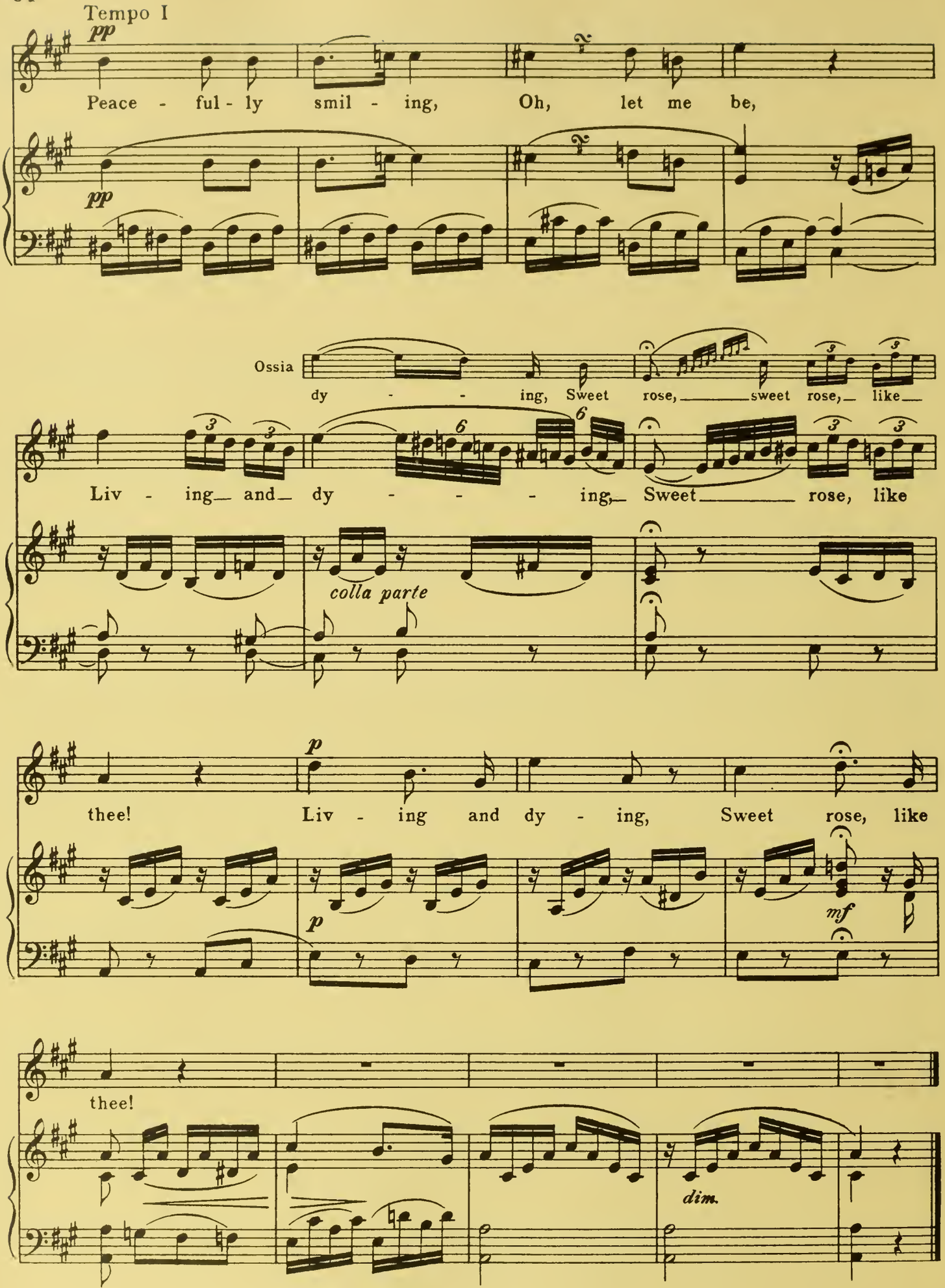
English text by William Ball

LOUIS SPOHR
(1784-1859)




Thorns press a - round thee, Yet, gen - tle flow'r,
p
Smiles still are thine, The charm of the bow'r, The
Ossia
charm, the charm of the bow'r!
mf
Nur - tured of Heav'n! Thy beau - ties I'll wear;
p
mf

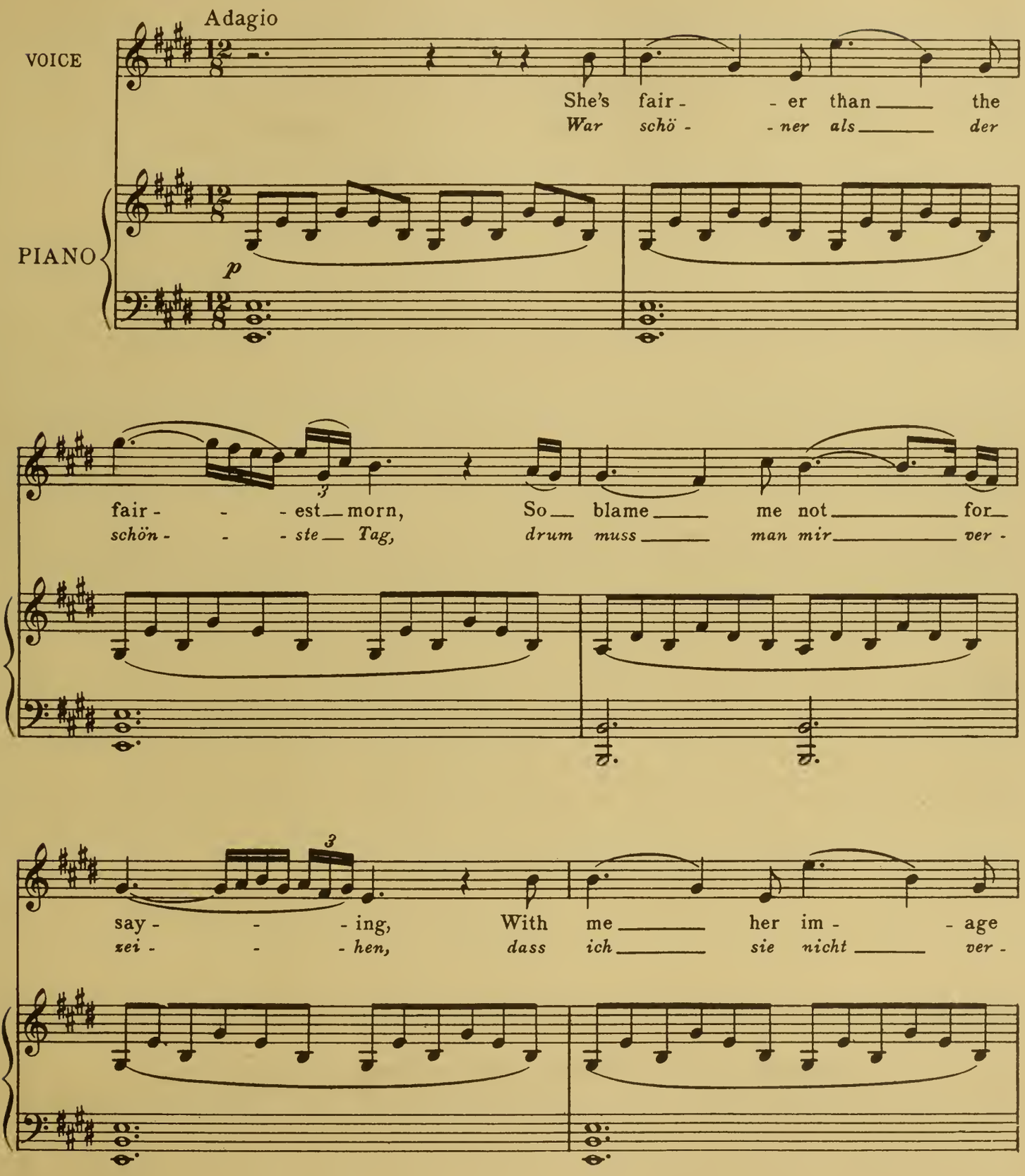

Pride of my bos - om! I'll cher - ish thee there:
p
mf
Pride of my bos - om! I'll cher - ish thee there:
p
p
mf
Un poco più vivace
Smiles still are thine, In the day's wast - ing hour;
mf
dim.
mf
dim.
So, gen - tle flow - er, So, gen - tle flow - er,
mf
dim.
mf
dim.


Tempo I
pp
Peace - ful - ly smil - ing, Oh, let me be,
Ossia
dy - - - ing, Sweet rose, sweet rose, like
Liv - ing and dy - - - ing, Sweet rose, like
colla parte
thee! Liv - ing and dy - ing, Sweet rose, like
p
mf
thee!
dim.

CANZONETTA
(CANZONETTE)

JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Frederick H. Martens

CARL LOEWE
(1796-1869)



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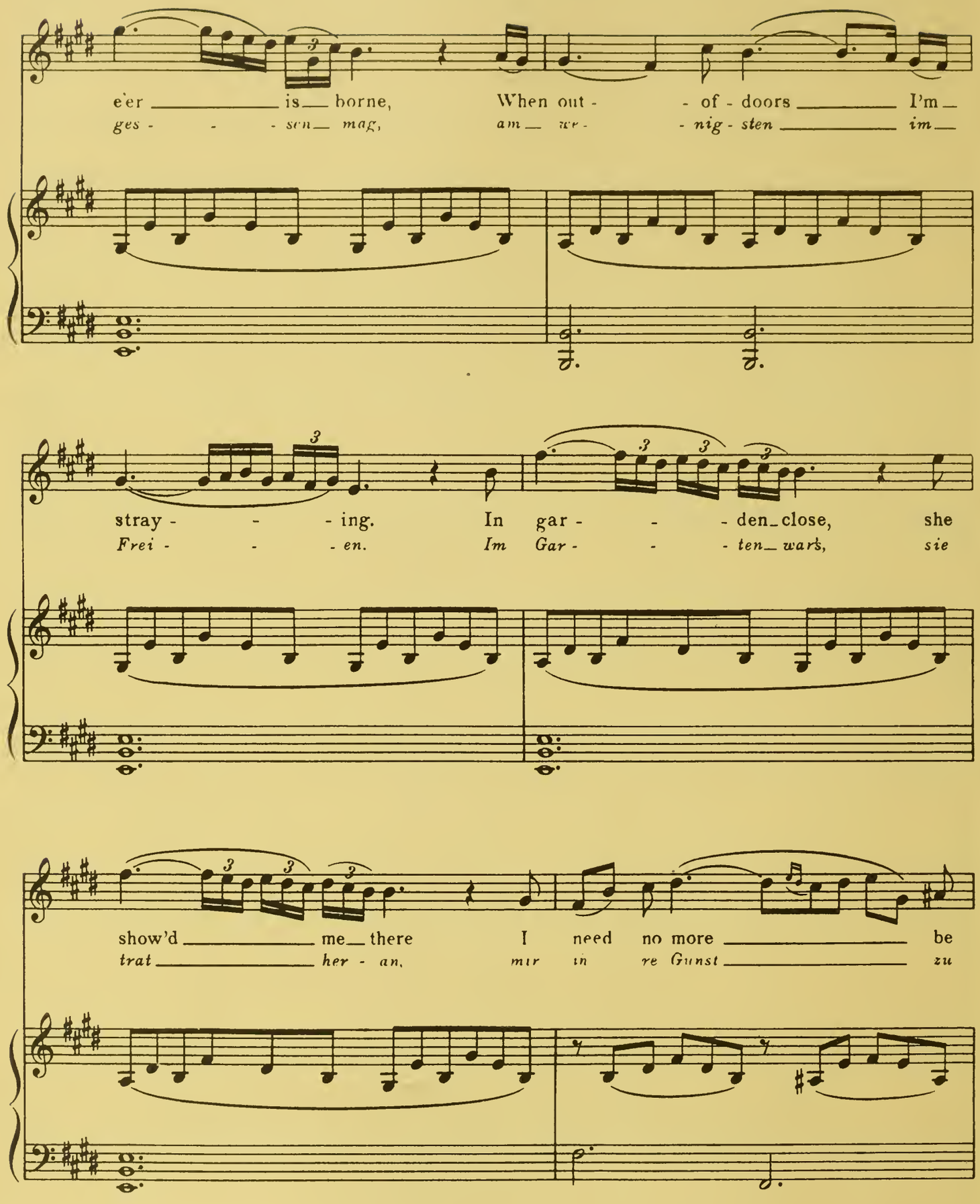
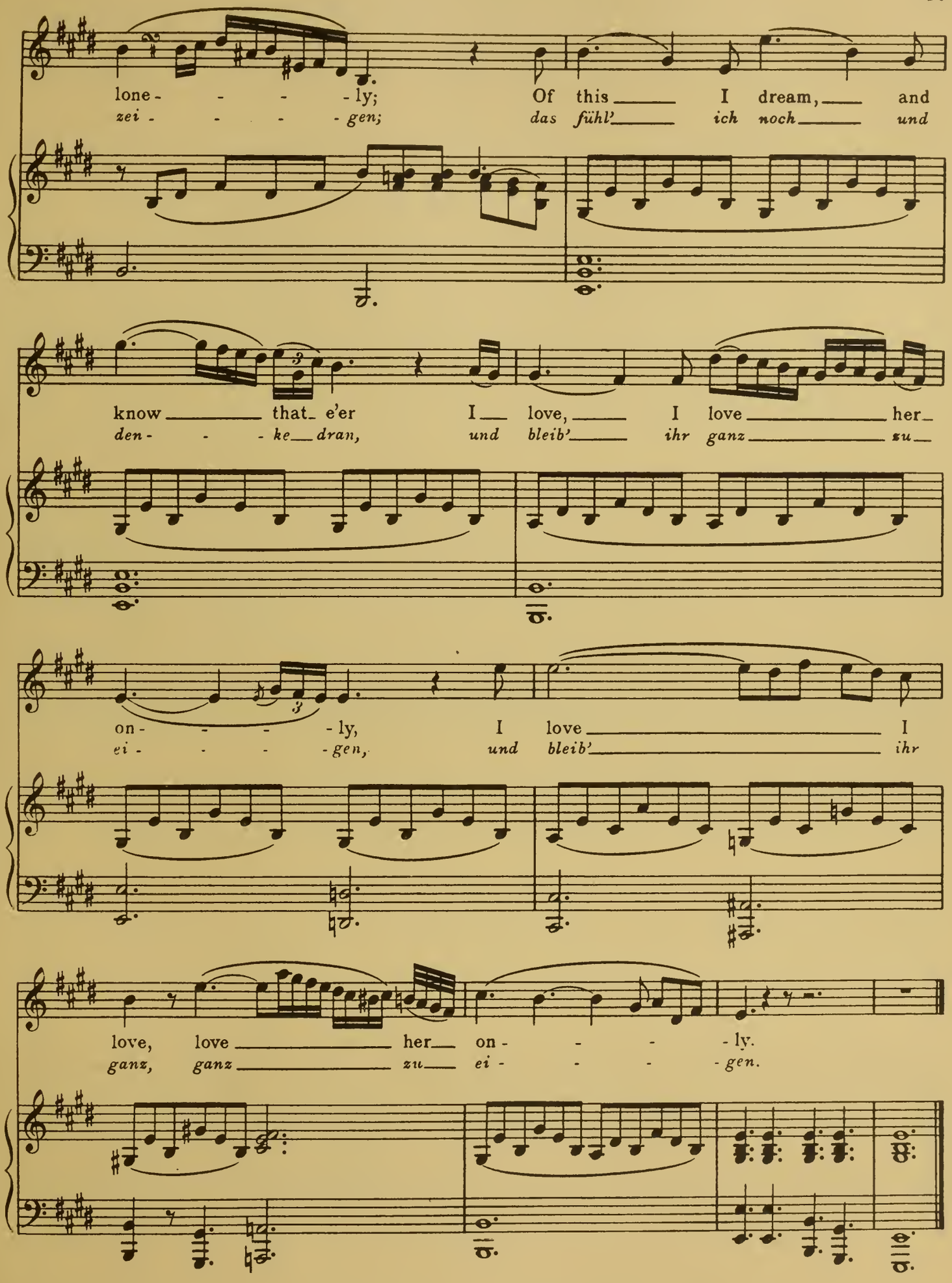

e'er is borne, When out - of - doors I'm
ges - - sen mag, am we - nig - sten im
stray - - ing. In gar - - den close, she
Frei - - en. Im Gar - - ten wars, sie
show'd me there I need no more be
trat her - an, mir in re Gunst zu


lone - - - - ly; Of this I dream, and
zei - - - - gen; das fühl' ich noch und
know that e'er I love, I love her
den - - - ke dran, und bleib' ihr ganz zu
on - - - - ly, I love I
ei - - - - gen, und bleib' ihr
love, love her on - - - - ly.
ganz, ganz zu ei - - - - gen.

THE MAIDEN'S LAMENT

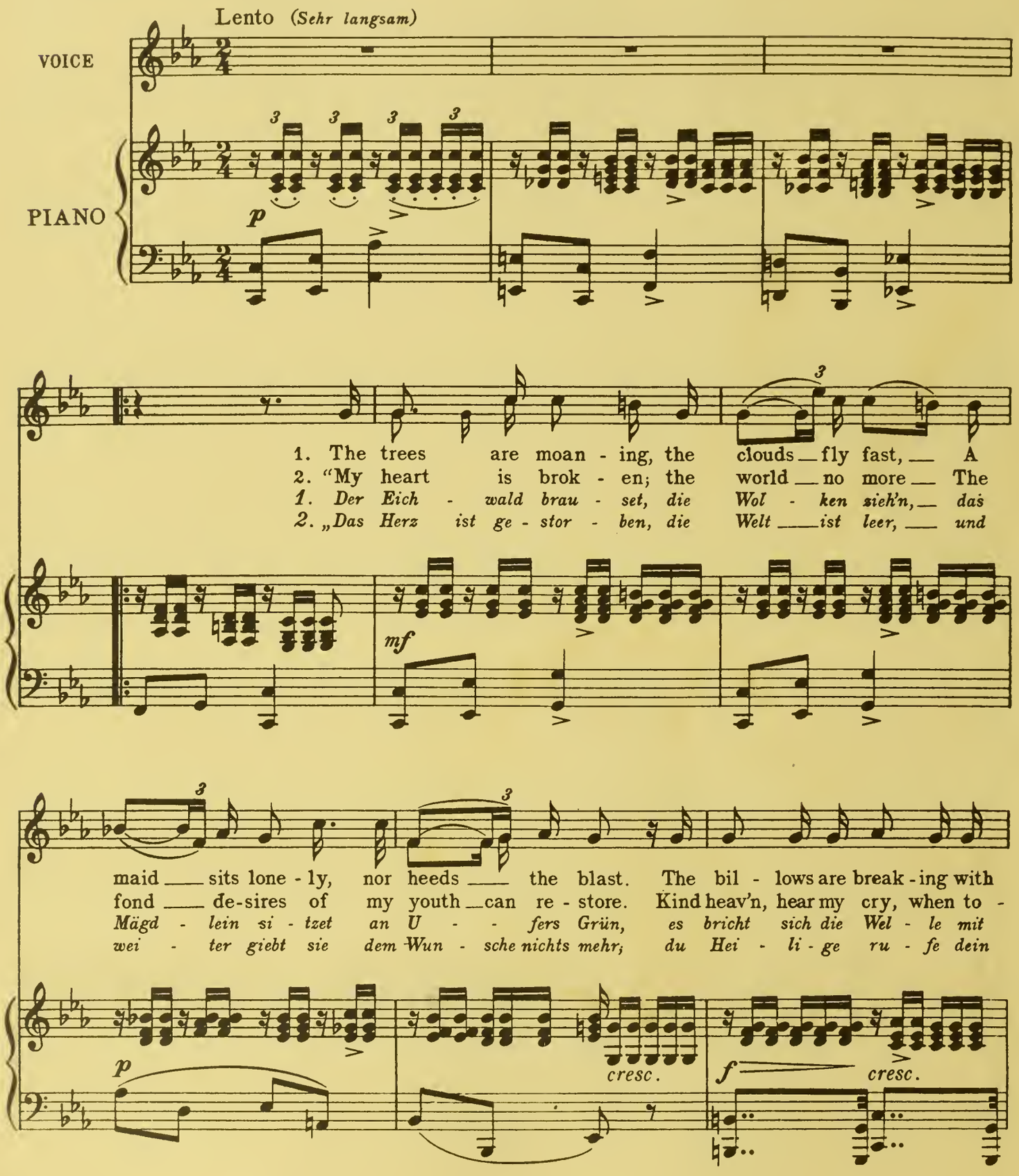
(DES MÄDCHENS KLAGE)

(Composed in 1818)

FRIEDRICH von SCHILLER (1759-1805)
Translated by Arthur Westbrook

(Original Key)

FRANZ SCHUBERT, Op. 58, Nº 3


Lento (Sehr langsam)
VOICE
PIANO
p
1. The trees are moan - ing, the clouds fly fast, A
2. "My heart is brok - en; the world no more The
1. Der Eich - wald brau - set, die Wol - ken zieh'n, das
2. „Das Herz ist ge - stor - ben, die Welt ist leer, und
mf
maid sits lone - ly, nor heeds the blast. The bil - lows are break - ing with
fond de-sires of my youth can re - store. Kind heav'n, hear my cry, when to -
Mägd - lein si - tzet an U - fers Grün, es bricht sich die Wel - le mit
wei - ter giebt sie dem Wun - sche nichts mehr; du Hei - li - ge ru - fe dein
p
cresc.
f
cresc.

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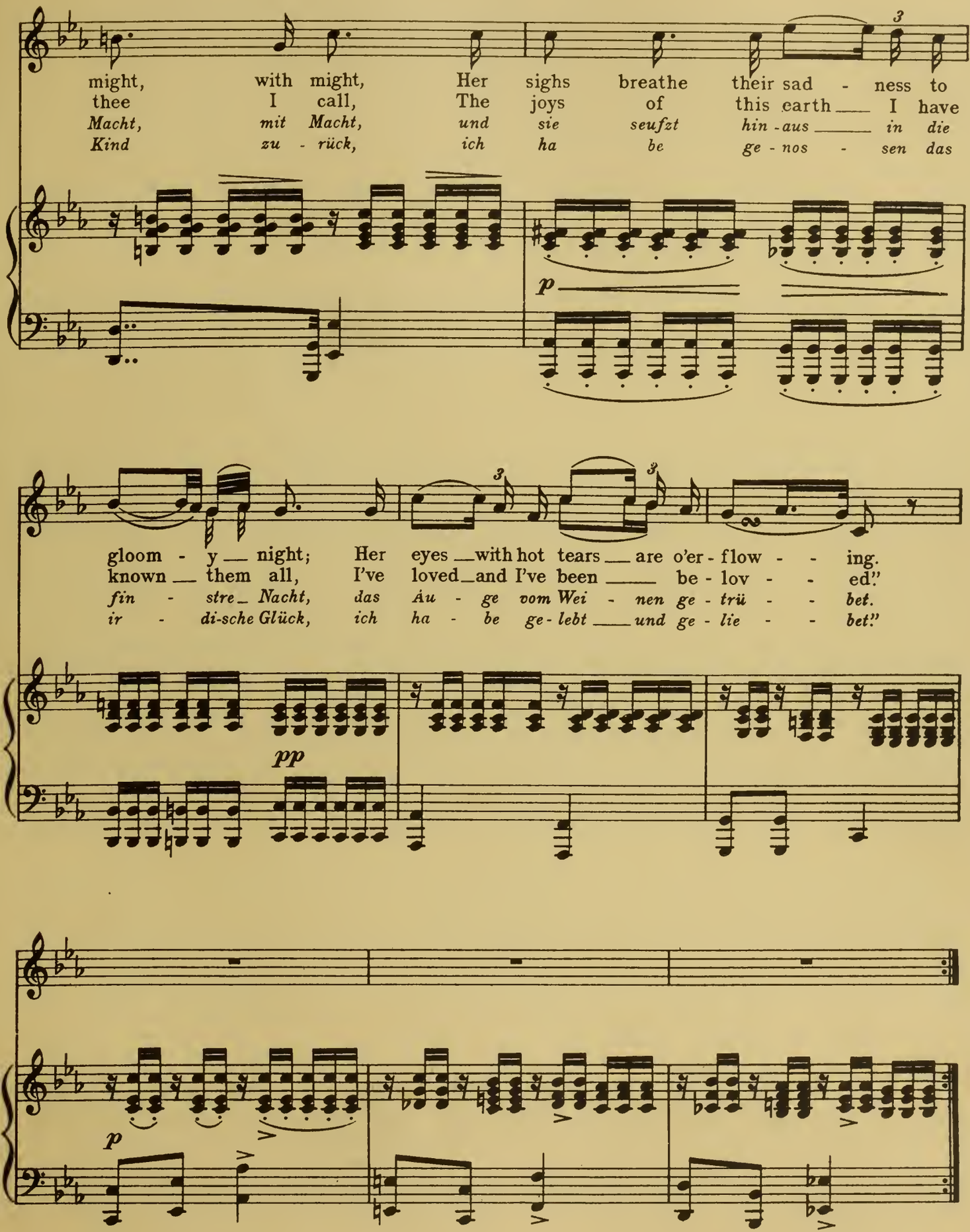
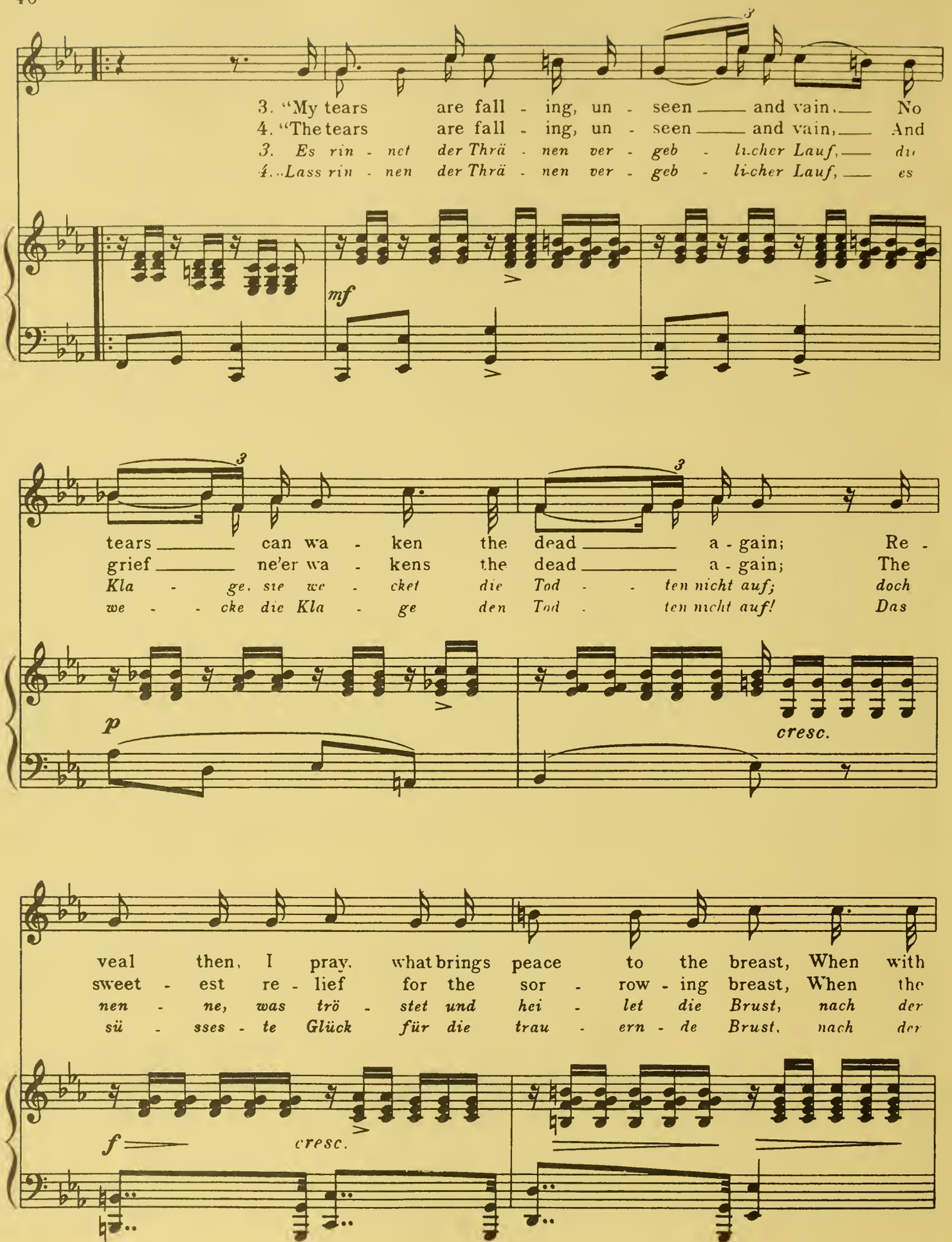
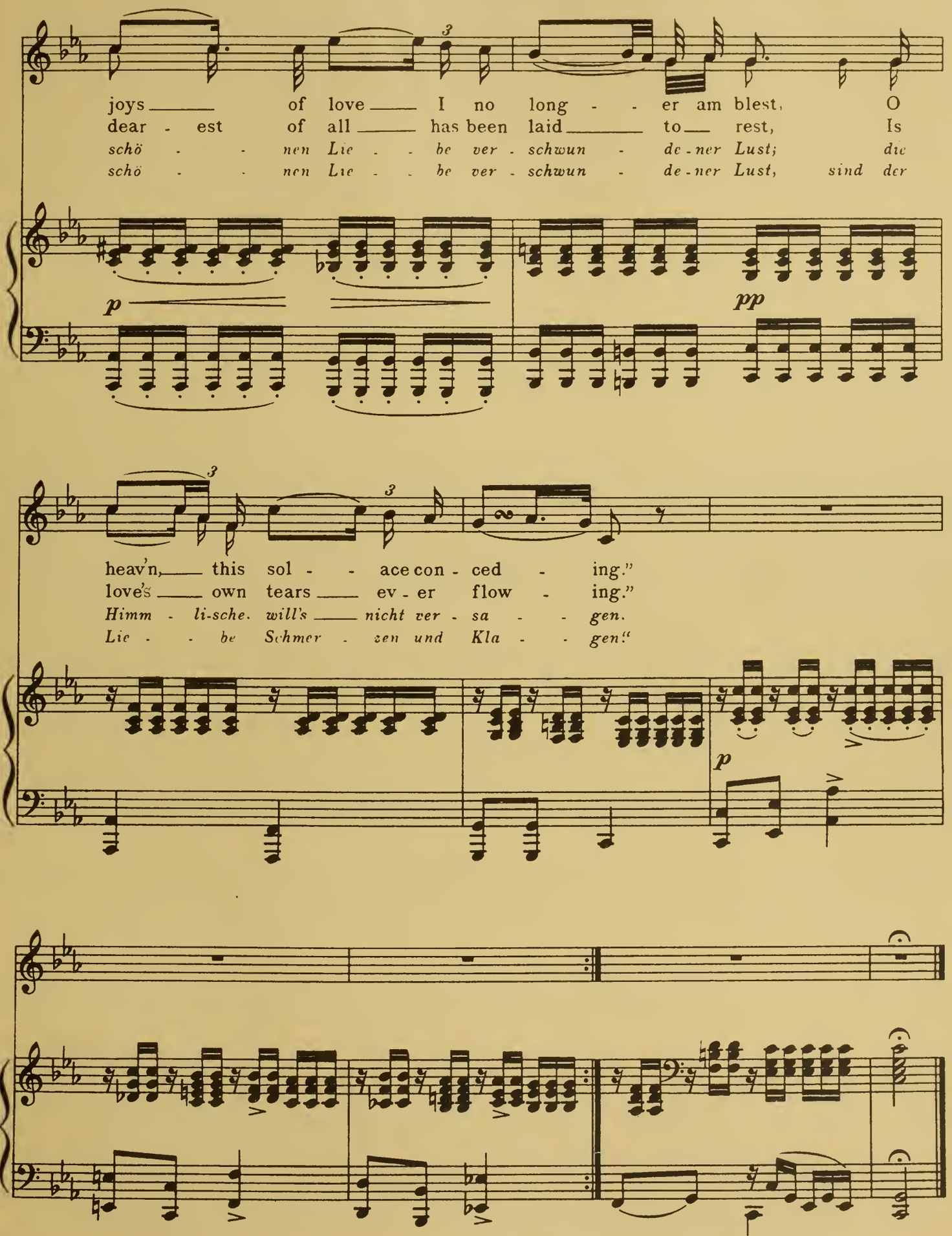

might, with might, Her sighs breathe their sad - ness to
thee I call, The joys of this earth I have
Macht, mit Macht, und sie seufzt hin - aus in die
Kind zu - rück, ich ha be ge - nos - sen das
p
gloom - y night; Her eyes with hot tears are o'er - flow - - ing.
known them all, I've loved and I've been be - lov - - ed."
fin - stre Nacht, das Au - ge vom Wei - nen ge - trü - - bet.
ir - di-sche Glück, ich ha - be ge - lebt und ge - lie - - bet."
pp
p


3. "My tears are fall - ing, un - seen and vain. No
4. "The tears are fall - ing, un - seen and vain, And
3. Es rin - net der Thrä - nen ver - geb - li-cher Lauf, du
4. Lass rin - nen der Thrä - nen ver - geb - li-cher Lauf, es
mf
tears can wa - ken the dead a - gain; Re -
grief ne'er wa - kens the dead a - gain; The
Kla - ge, sie we - cket die Tod - ten nicht auf; doch
we - cke die Kla - ge den Tod - ten nicht auf! Das
p
cresc.
veal then, I pray, what brings peace to the breast, When with
sweet - est re - lief for the sor - row - ing breast, When the
nen - ne, was trö - stet und hei - let die Brust, nach der
sü - sses - te Glück für die trau - ern - de Brust, nach der
f
cresc.

joys of love I no long - er am blest, O
dear - est of all has been laid to rest, Is
schö - nen Lie - be ver - schwun - de - ner Lust; die
schö - nen Lie - be ver - schwun - de - ner Lust, sind der
p
pp
heav'n, this sol - ace con - ced - ing."
love's own tears ev - er flow - ing."
Himm - li-sche. will's nicht ver - sa - gen.
Lie - be Schmer - zen und Kla - gen."
p

THE POST

(DIE POST)

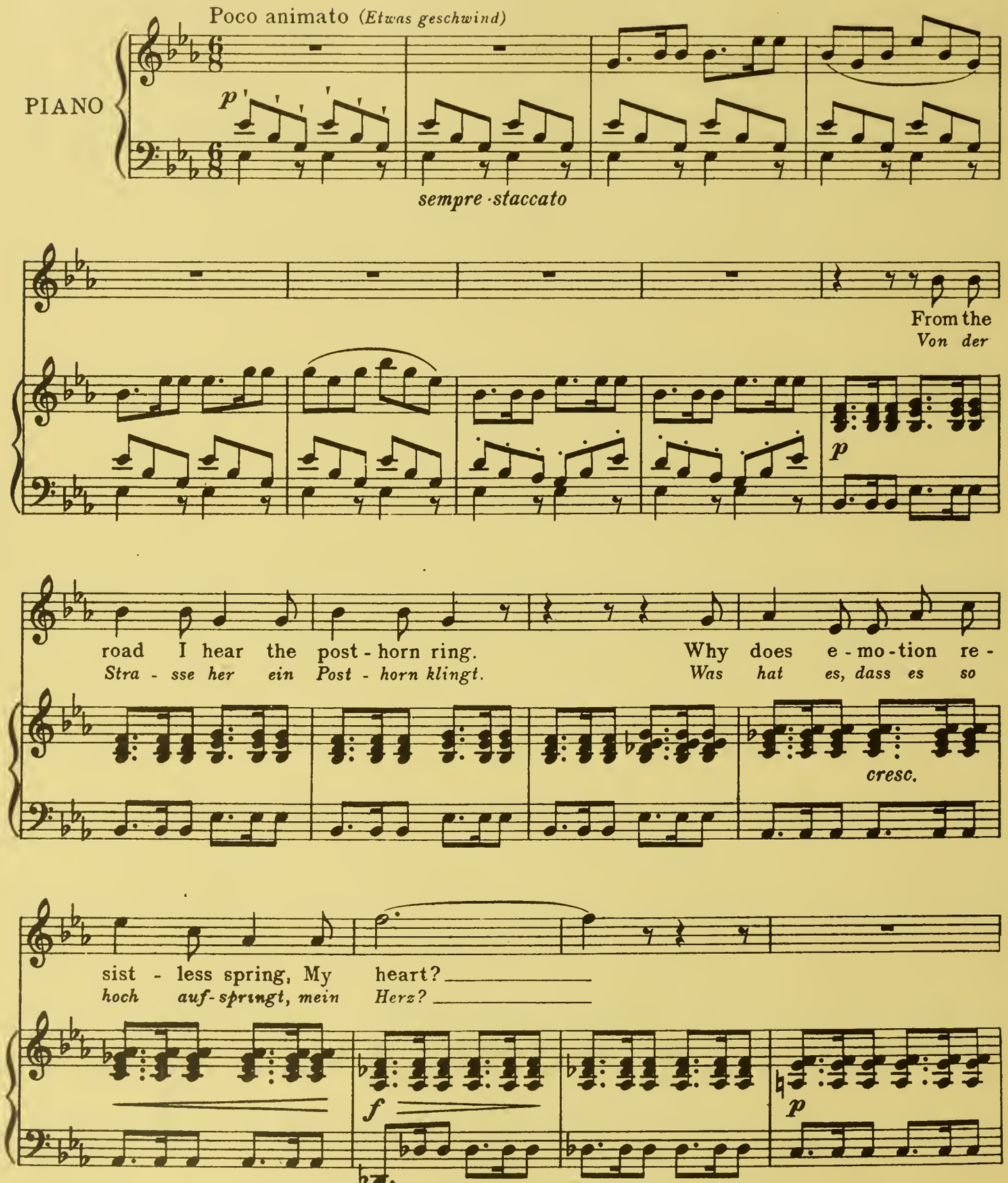
(Composed in 1827)

"Winterreise"

WILHELM MÜLLER (1794 - 1827)

Translated by Arthur Westbrook

(Original Key)

FRANZ SCHUBERT, Op. 89, No. 13

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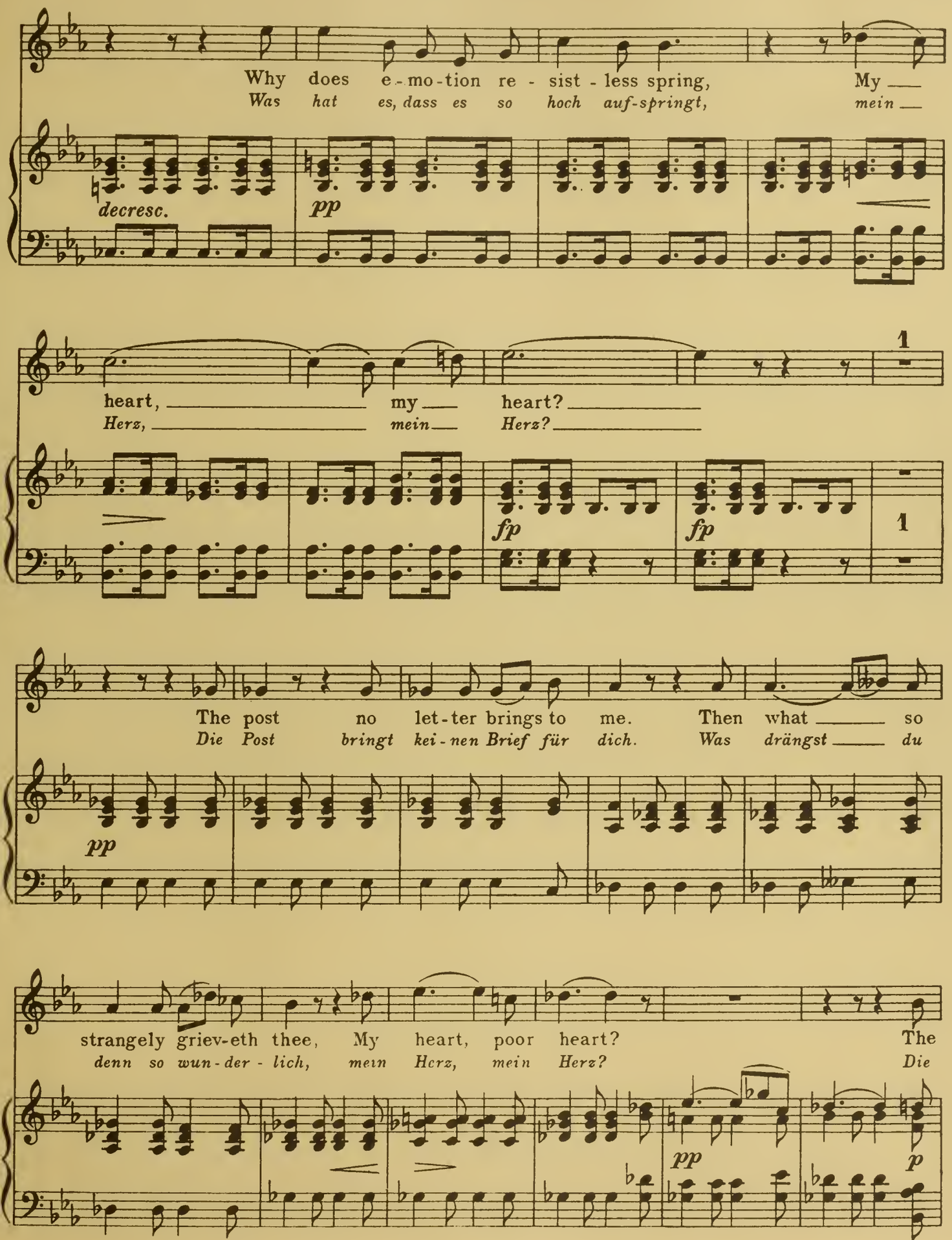
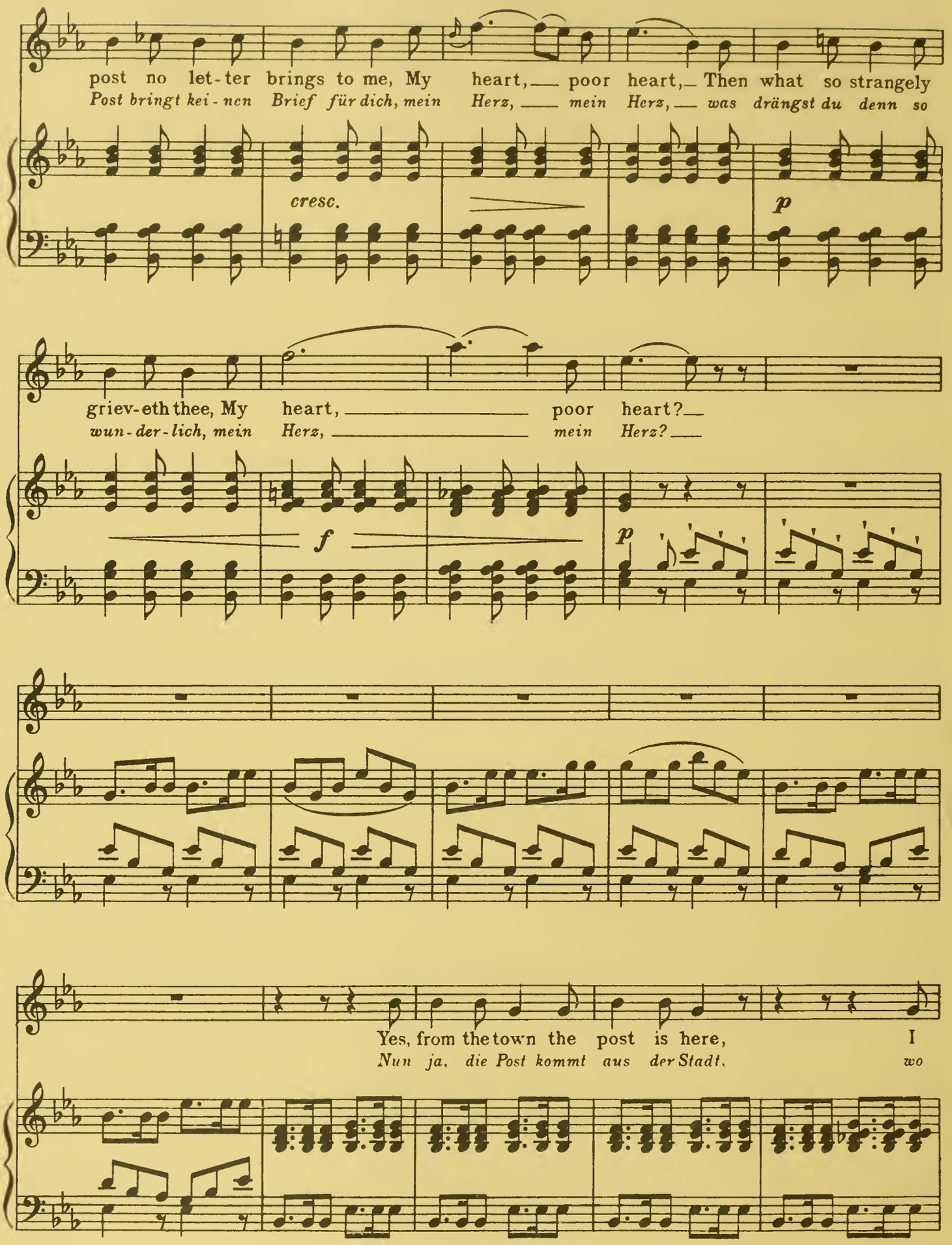
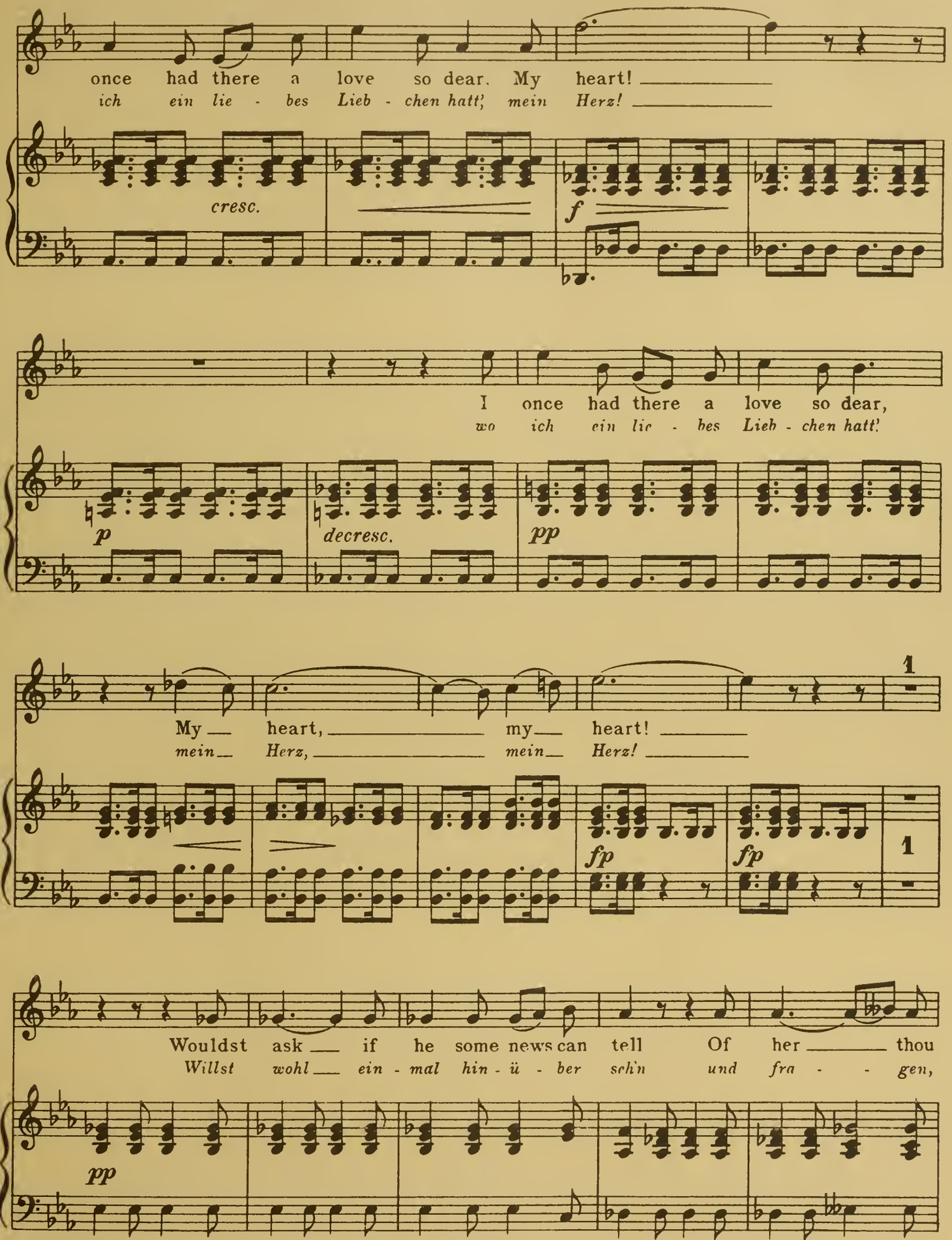
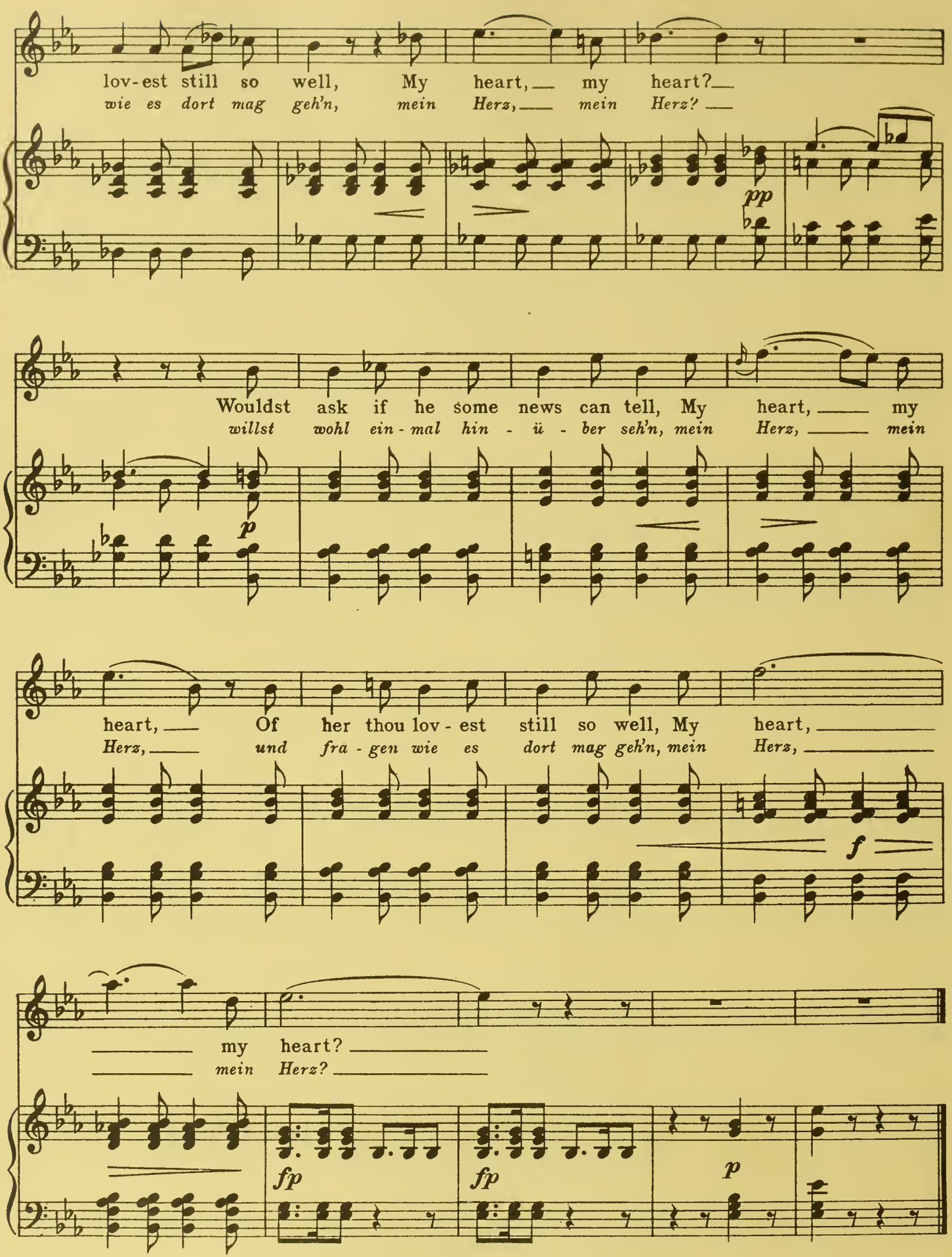

Why does e-mo-tion re - sist - less spring, My
Was hat es, dass es so hoch auf-springt, mein
decresc.
pp
heart, my heart?
Herz, mein Herz?
1
fp
fp
1
The post no let-ter brings to me. Then what so
Die Post bringt kei-nen Brief für dich. Was drängst du
pp
strangely griev-eth thee, My heart, poor heart? The
denn so wun-der-lich, mein Herz, mein Herz? Die
pp
p

post no let-ter brings to me, My heart, poor heart, Then what so strangely
Post bringt kei-nen Brief für dich, mein Herz, mein Herz, was drängst du denn so
cresc.
p
griev-eth thee, My heart, poor heart?
wun-der-lich, mein Herz, mein Herz?
f
p
Yes, from the town the post is here, I
Nun ja, die Post kommt aus der Stadt, wo


once had there a love so dear. My heart!
ich ein lie - bes Lieb - chen hatt', mein Herz!
cresc.
f
I once had there a love so dear,
wo ich ein lie - bes Lieb - chen hatt'
p
decresc.
pp
My heart, my heart!
mein Herz, mein Herz!
1
fp
fp
1
Wouldst ask if he some news can tell Of her thou
Willst wohl ein - mal hin - ü - ber seh'n und fra - - gen,
pp


lov-est still so well, My heart, my heart?
wie es dort mag geh'n, mein Herz, mein Herz?
pp
Wouldst ask if he some news can tell, My heart, my
willst wohl ein-mal hin-ü-ber seh'n, mein Herz, mein
p
heart, Of her thou lov-est still so well, My heart,
Herz, und fra-gen wie es dort mag geh'n, mein Herz,
f
my heart?
mein Herz?
fp
fp
p

MY SWEETHEART WRITES
(DIE LIEBENDE SCHREIBT)

JOHANN WOLFGANG von GOETHE
Translated by A.M. von Blomberg

FELIX MENDELSSOHN, Op. 86, No. 3
(1809-1847)

Andante con moto

VOICE

PIANO

One glance of thy dear eyes deep in - to mine, love, One
Ein Blick von dei-nen Au-gen in die mei - nen, ein

p

kiss of thy fond lips on my lips burn - ing, I dream of naught but that, con-sumed with
Kuss von dei-nem Mund auf mei - nem Mun - de, wer da-von hat, wie ich, ge - wis - se

cresc.

p

yearn - ing; Thou art so far a - way, for thee I pine, love.
Kun - de, mag dem was an-ders wohl er - freu - lich schei - nen?

So far a - way! my ach-ing heart beats fast - er, Pain o'er - whelms me, my
Ent-fernt von dir, ent - frem-det von den Mei - nen, führ' ich nur die Ge -

cresc.

cresc.

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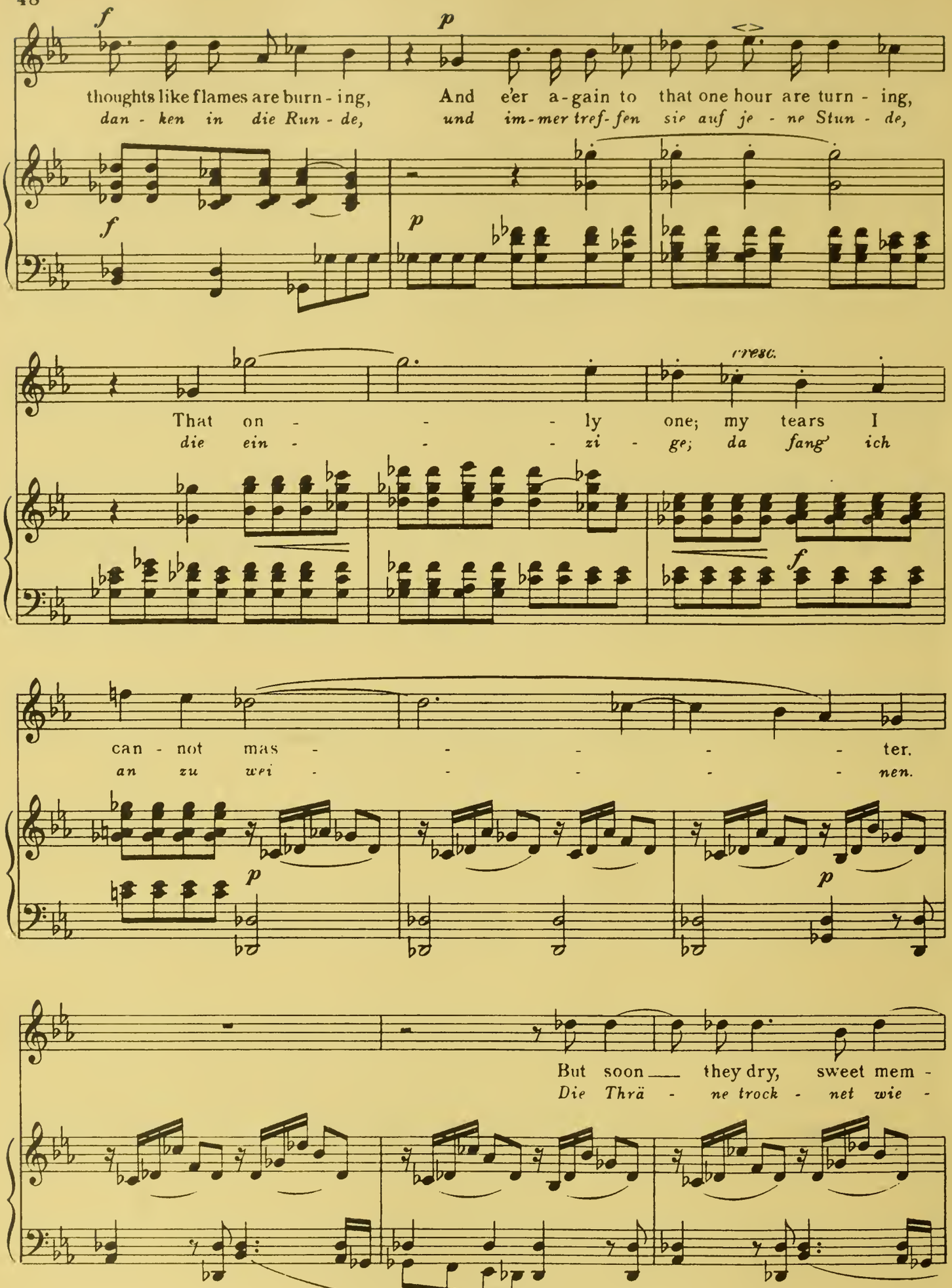
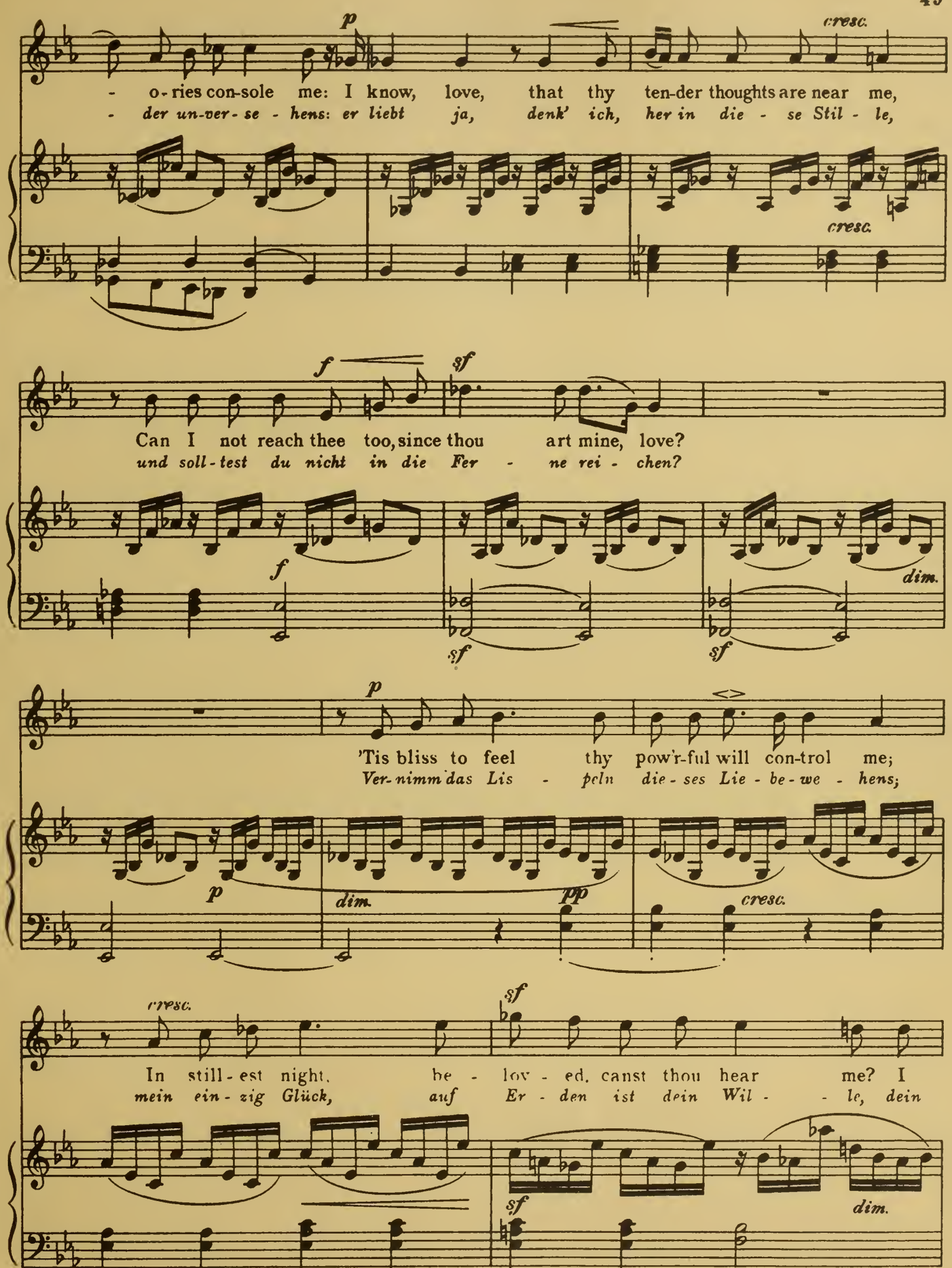
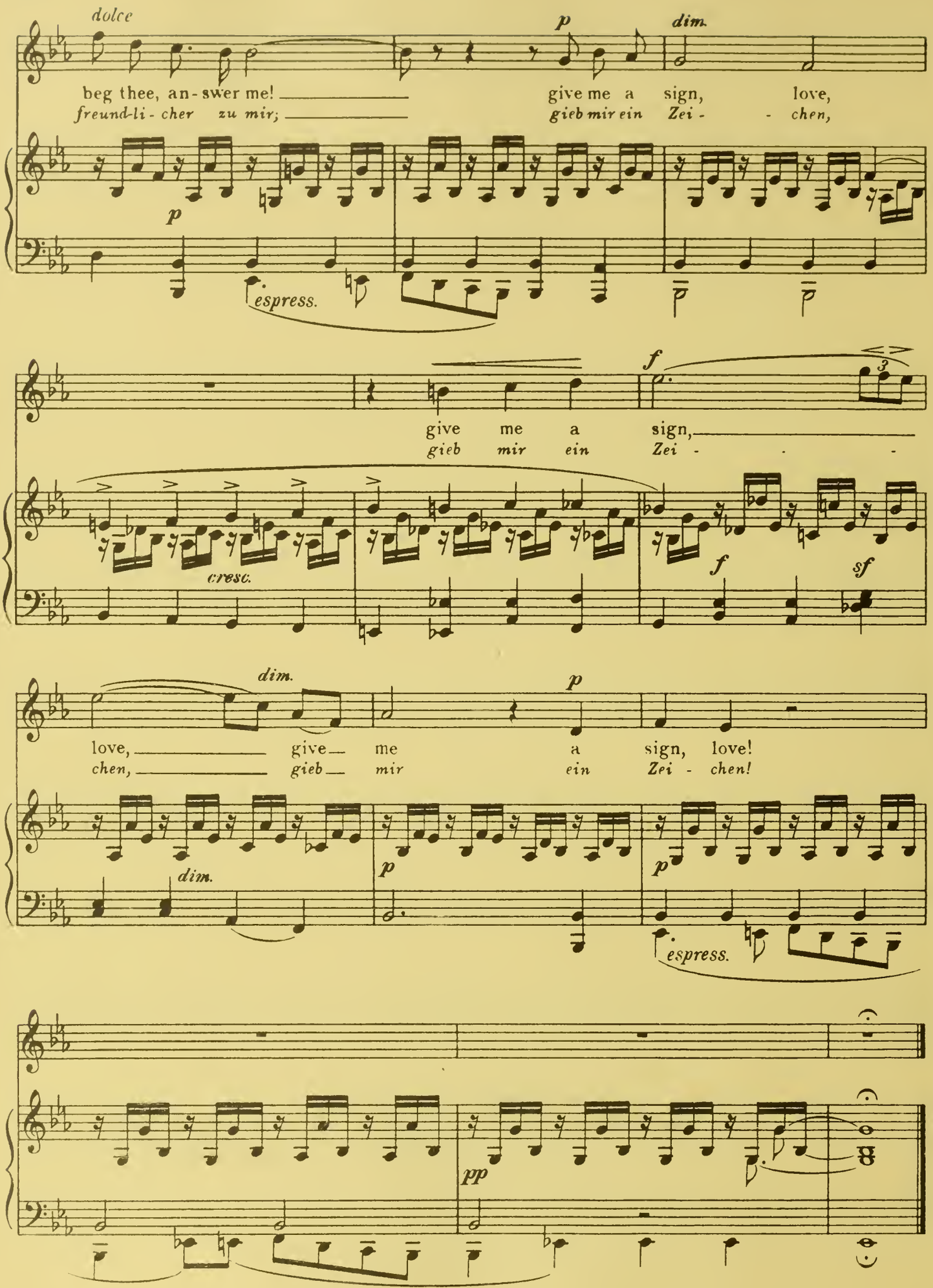

f
p
thoughts like flames are burn - ing,
And e'er a - gain to that one hour are turn - ing,
dan - ken in die Run - de,
und im - mer tref - fen sie auf je - ne Stun - de,
cresc.
That on - - - ly one; my tears I
die ein - - - zi - ge; da fang' ich
can - not mas - - - - - ter.
an zu wei - - - - - nen.
But soon they dry, sweet mem -
Die Thrä - ne trock - net wie -


p
cresc.
- o-ries con-sole me: I know, love, that thy ten-der thoughts are near me,
- der un-ver-se-hens: er liebt ja, denk' ich, her in die - se Stil - le,
cresc.
f
sf
Can I not reach thee too, since thou art mine, love?
und soll-test du nicht in die Fer - ne rei - chen?
f
dim.
sf
sf
p
'Tis bliss to feel thy pow'r-ful will con-trol me;
Ver-nimm das Lis - peln die-ses Lie-be-we - hens;
p
dim.
pp
cresc.
cresc.
In still-est night, be - lov - ed, canst thou hear me? I
mein ein-zig Glück, auf Er - den ist dein Wil - - le, dein
sf
sf
dim.


dolce
p
dim.
beg thee, an-swer me!
freund-li-cher zu mir;
give me a sign, love,
gieb mir ein Zei- - chen,
p
espress.
f
give me a sign,
gieb mir ein Zei- - -
cresc.
f
sf
dim.
p
love, give me a sign, love!
chen, gieb mir ein Zei- chen!
dim.
p
p
espress.
pp

THE SAND-MAN
(DER SANDMANN)

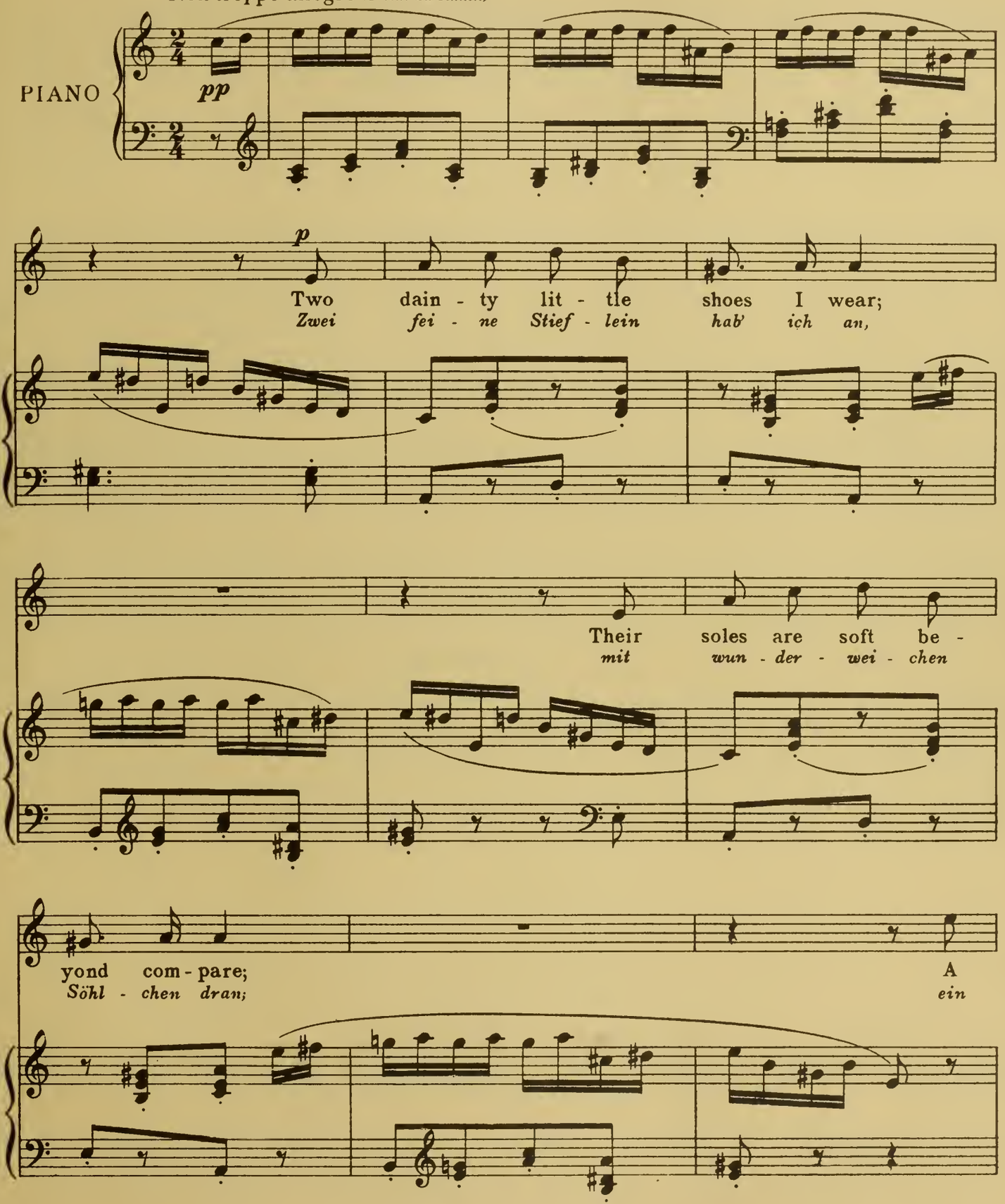
(Composed in 1849)

(Original Key)

GUSTAVE HERRMANN KLETKA (1813-1886)
Translated by Frederic Field Bullard

ROBERT SCHUMANN, Op. 79, No 13
"Song Album for the Young"

Non troppo allegro *(Nicht zu schnell)*


PIANO
pp
p
Two dain - ty lit - tle shoes I wear;
Zwei fei - ne Stief - lein hab' ich an,
Their soles are soft be -
mit wun - der - wei - chen
yond com - pare;
Söhl - chen dran;
A
ein

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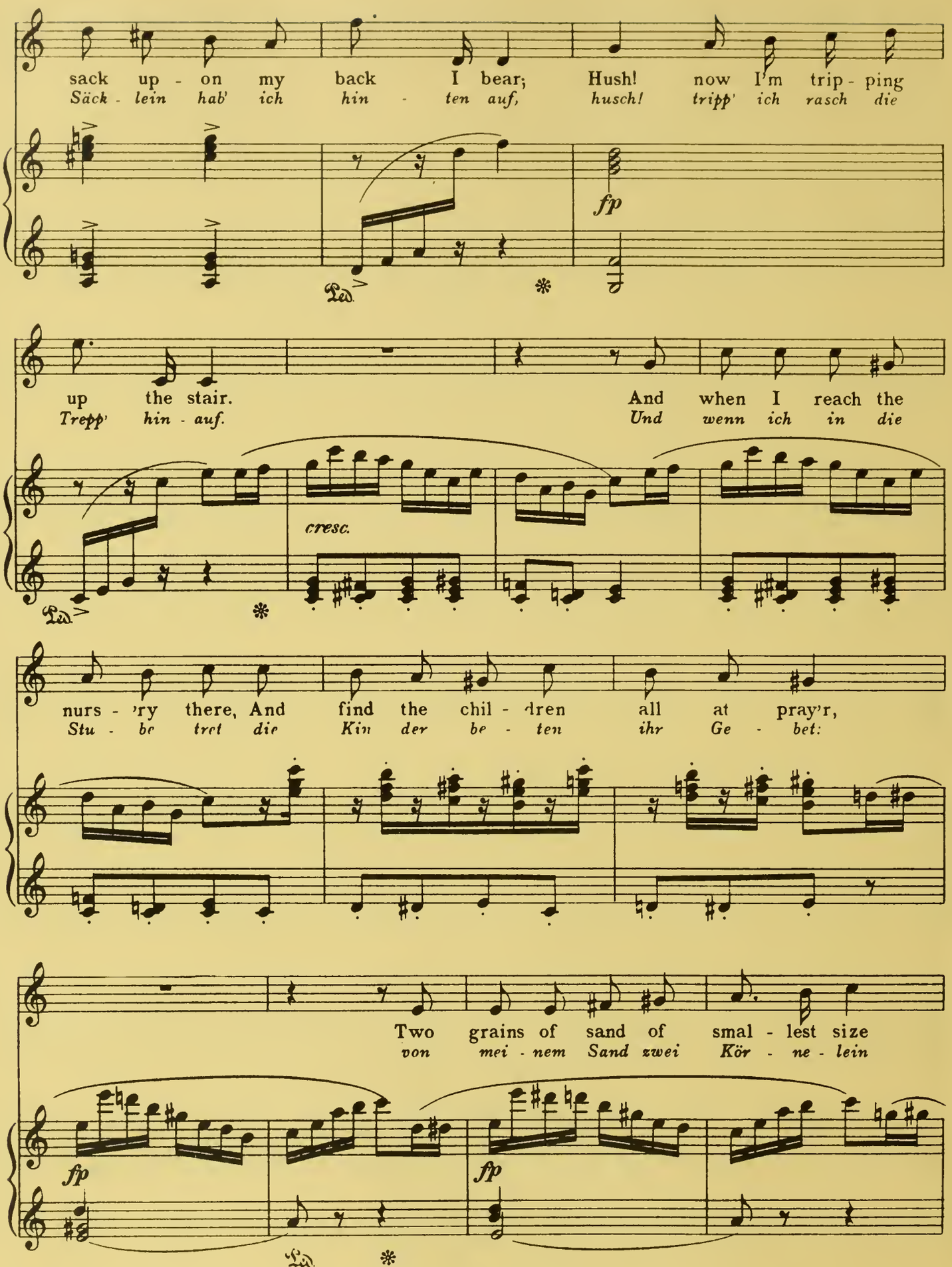
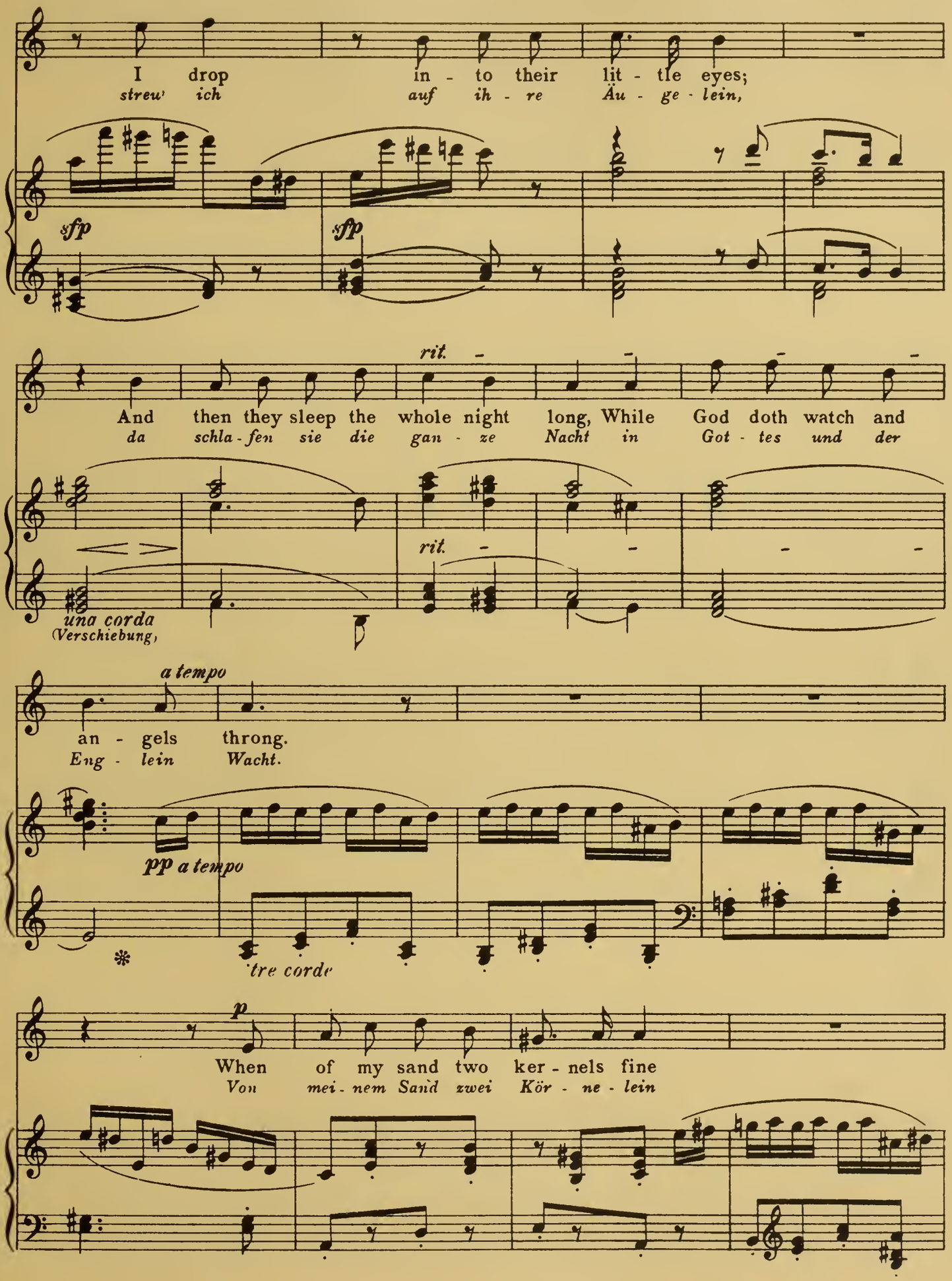
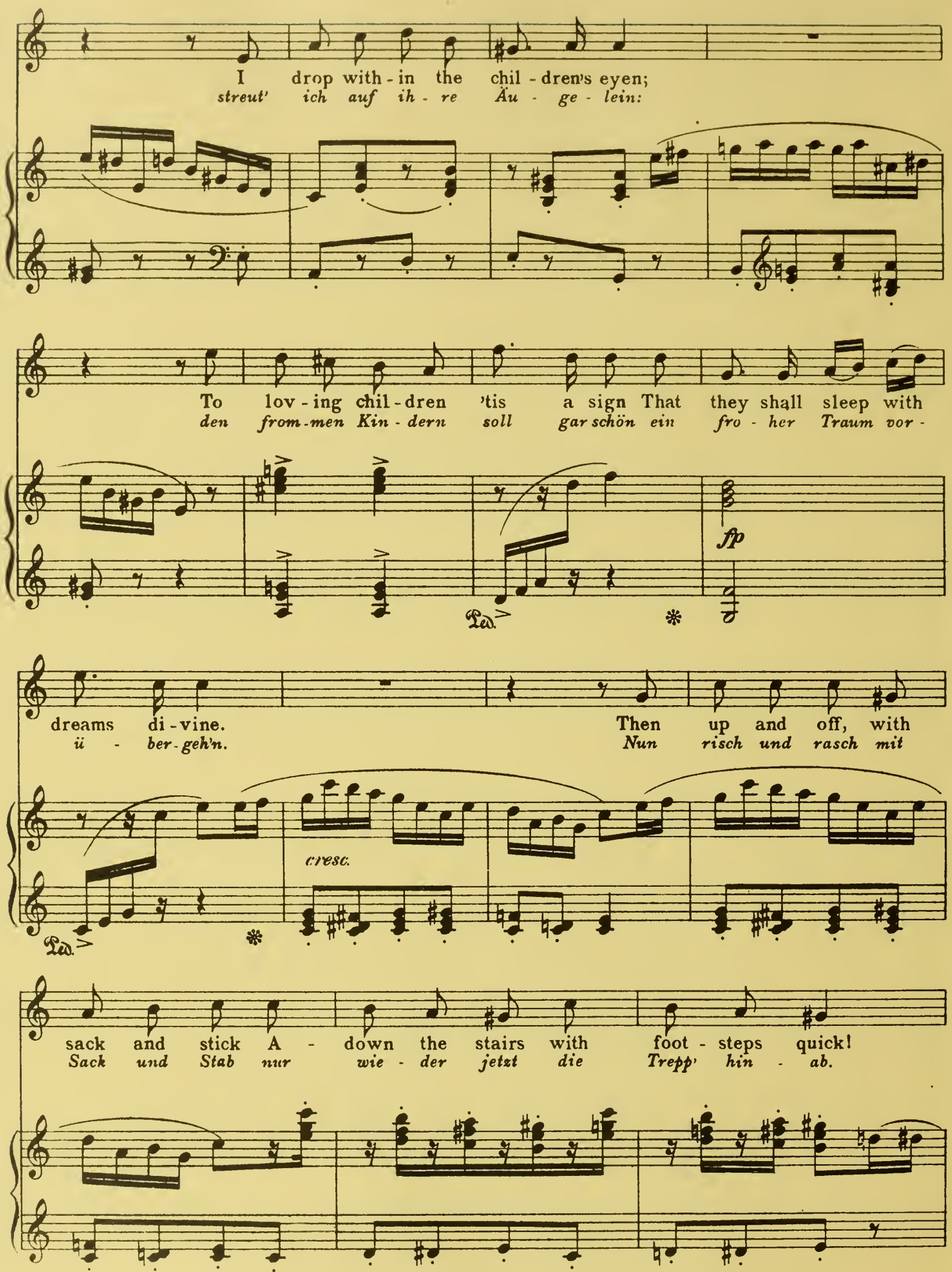
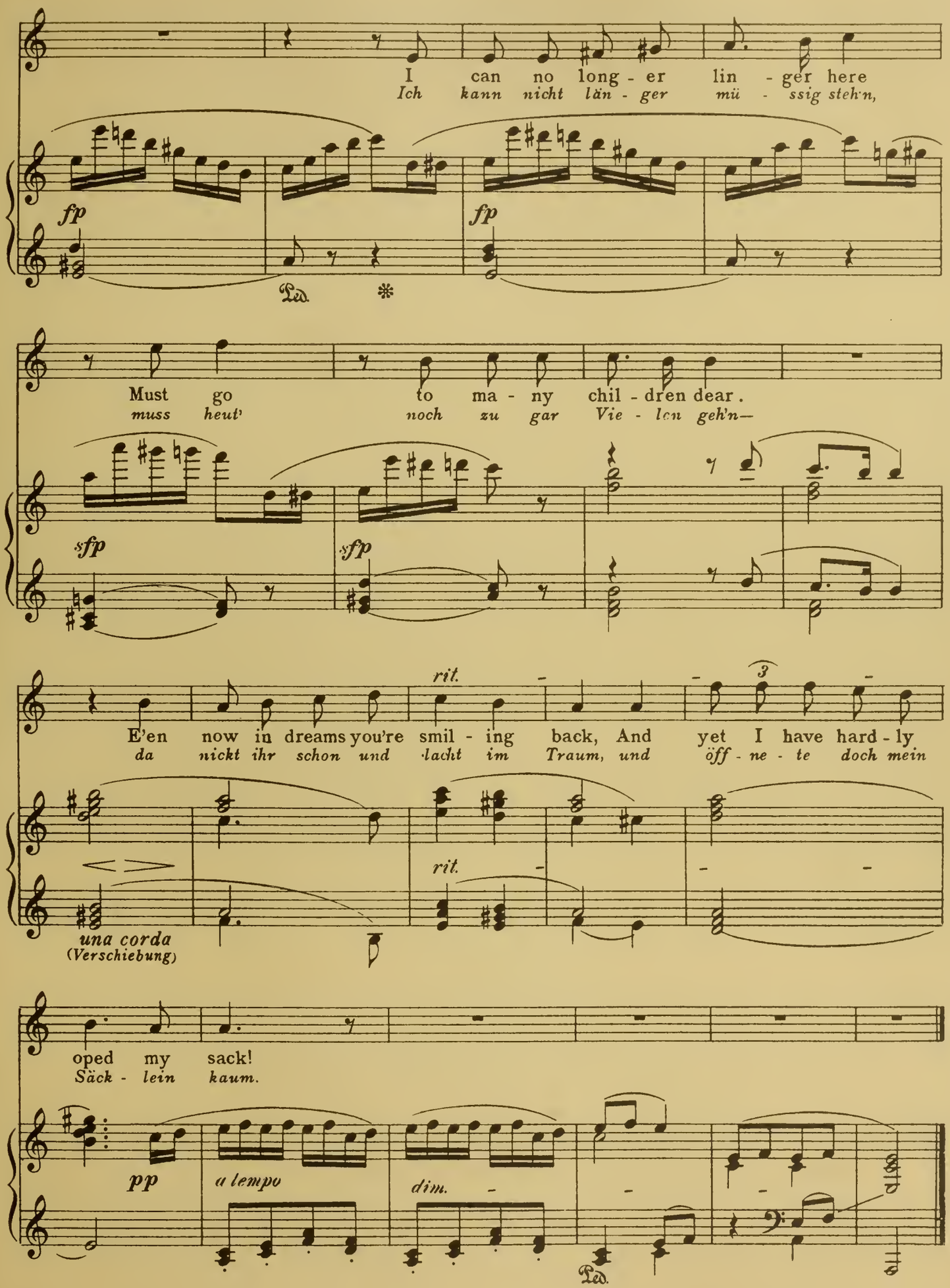
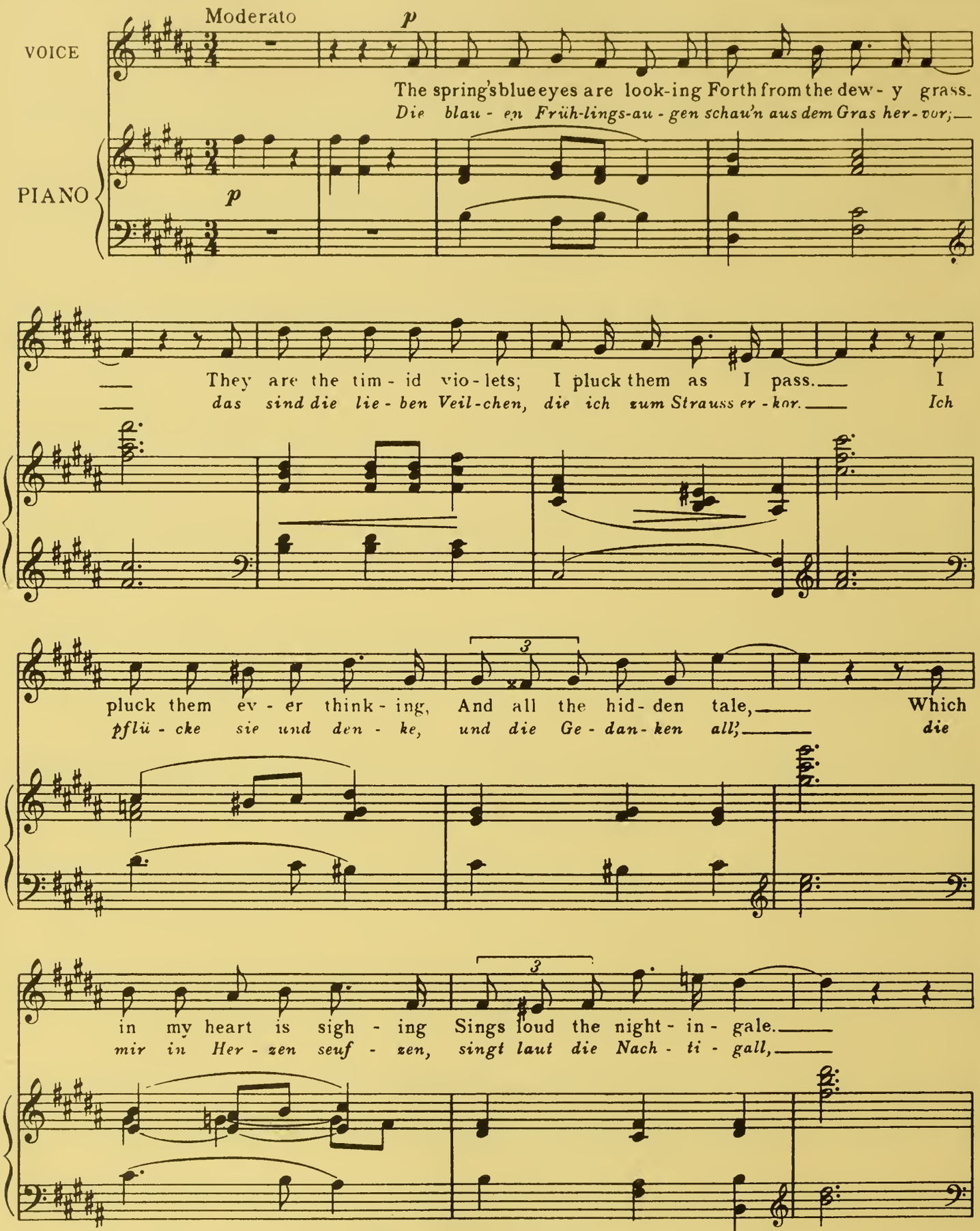

sack up - on my back I bear; Hush! now I'm trip - ping
Säck - lein hab' ich hin - ten auf, husch! tripp' ich rasch die
fp
Ped.
up the stair. And when I reach the
Trepp' hin - auf. Und wenn ich in die
cresc.
Ped.
nurs - 'ry there, And find the chil - dren all at pray'r,
Stu - be tret die Kin der be - ten ihr Ge - bet:
Two grains of sand of smal - lest size
von mei - nem Sand zwei Kör - ne - lein
fp
fp
Ped.

I drop in - to their lit - tle eyes;
strew ich auf ih - re Äu - ge - lein,
sfp
sfp
rit.
And then they sleep the whole night long, While God doth watch and
da schla - fen sie die gan - ze Nacht in Got - tes und der
una corda
(Verschiebung)
rit.
a tempo
an - gels throng.
Eng - lein Wacht.
pp a tempo
tre corde
p
When of my sand two ker - nels fine
Von mei - nem Sand zwei Kör - ne - lein

I drop with-in the chil-dren's eyen;
streut' ich auf ih-re Äu-ge-lein:
To lov-ing chil-dren 'tis a sign That they shall sleep with
den from-men Kin-dern soll gar schön ein fro-her Traum vor-
fp
Ped.
dreams di-vine.
ü-ber-geh'n.
Then up and off, with
Nun risch und rasch mit
cresc.
Ped.
sack and stick A-down the stairs with foot-steps quick!
Sack und Stab nur wie-der jetzt die Trepp' hin-ab.


I can no long - er lin - ger here
Ich kann nicht län - ger mü - ssig steh'n,
fp
fp
Ped.
*
Must go to ma - ny chil - dren dear.
muss heut' noch zu gar Vie - len geh'n—
sfp
sfp
rit.
E'en now in dreams you're smil - ing back, And yet I have hard - ly
da nickt ihr schon und lacht im Traum, und öff - ne - te doch mein
rit.
una corda
(Verschiebung)
oped my sack!
Säck - lein kaum.
pp
a tempo
dim.
Ped.

THE SPRING'S BLUE EYES
(DIE BLAUEN FRÜHLINGSAUGEN)

HEINRICH HEINE
Translated by Arthur Westbrook

ANTON RUBINSTEIN, Op. 32, № 2
(1830-1894)

Moderato
p
VOICE
PIANO
The spring's blue eyes are look-ing Forth from the dew-y grass.
Die blau-en Früh-lings-au-gen schau'n aus dem Gras her-vor;
They are the tim-id vio-lets; I pluck them as I pass. I
das sind die lie-ben Veil-chen, die ich zum Strauss er-kor. Ich
pluck them ev-er think-ing, And all the hid-den tale, Which
pflü-cke sie und den-ke, und die Ge-dan-ken all', die
in my heart is sigh-ing Sings loud the night-in-gale.
mir in Her-zen seuf-zen, singt laut die Nach-ti-gall,

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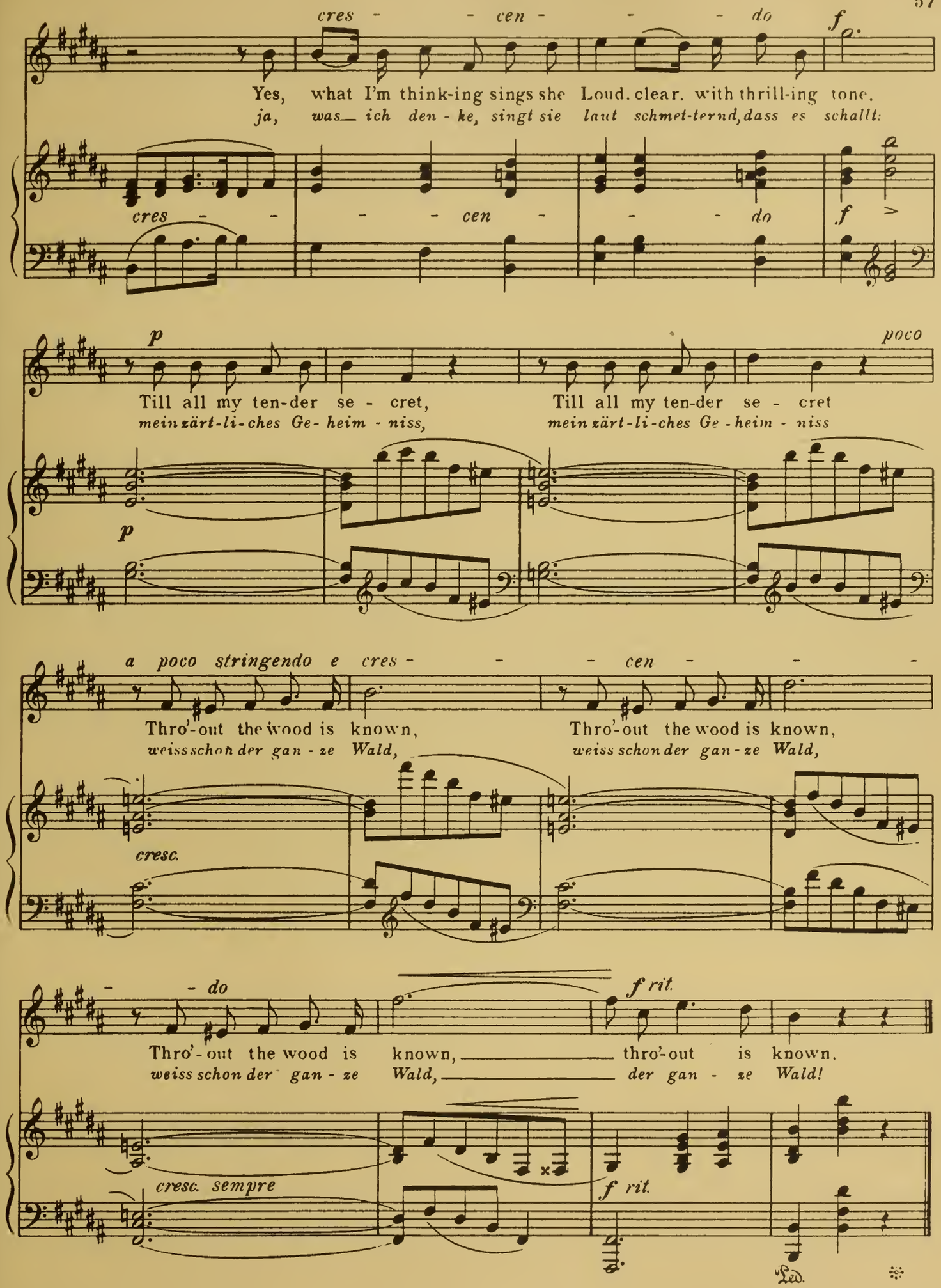
cres - - cen - - - do
f
Yes, what I'm think-ing sings she Loud. clear. with thrill-ing tone.
ja, was ich den - ke, singt sie laut schmet-ternd, dass es schallt:
cres - - - cen - - - do
f
p
poco
Till all my ten-der se - cret,
mein zärt-li-ches Ge- heim - niss,
Till all my ten-der se - cret
mein zärt-li-ches Ge - heim - niss
p
a poco stringendo e cres - - - cen - - -
Thro'-out the wood is known,
weiss schon der gan - ze Wald,
Thro'-out the wood is known,
weiss schon der gan - ze Wald,
cresc.
- - do
f rit.
Thro'-out the wood is known, thro'-out is known.
weiss schon der gan - ze Wald, der gan - ze Wald!
cresc. sempre
f rit.

SUNDAY
(SONNTAG)

From the "Volkslieder"
of LUDWIG UHLAND
Translated by Charles Fonteyn Manney

(Original Key, F)

JOHANNES BRAHMS, Op. 47, № 3
(1833-1897)

Not too slow
(Nicht zu langsam)

VOICE

PIANO

p

Six wear-y days are past and o - ver Since I have seen my dar-ling
So hab' ich doch die gan-ze Wo - che mein fei-nes Lieb - chen nicht ge -

fair; At her door she stood on Sun - day, And gave me greet-ing
seh'n, ich sah es an ei - nem Sonn-tag wohl vor der Thü - re

there: Of maid - ens all, the fair - est one, Of sweet - hearts all, the
steh'n: das tau - send-schö - ne Jung - fräu - lein, das tau - send-schö - ne

mf

rar - est one! Would to God, would to God that to - day she were
Her - ze - lein, woll - te Gott, woll - te Gott, ich wär' heu - te bei

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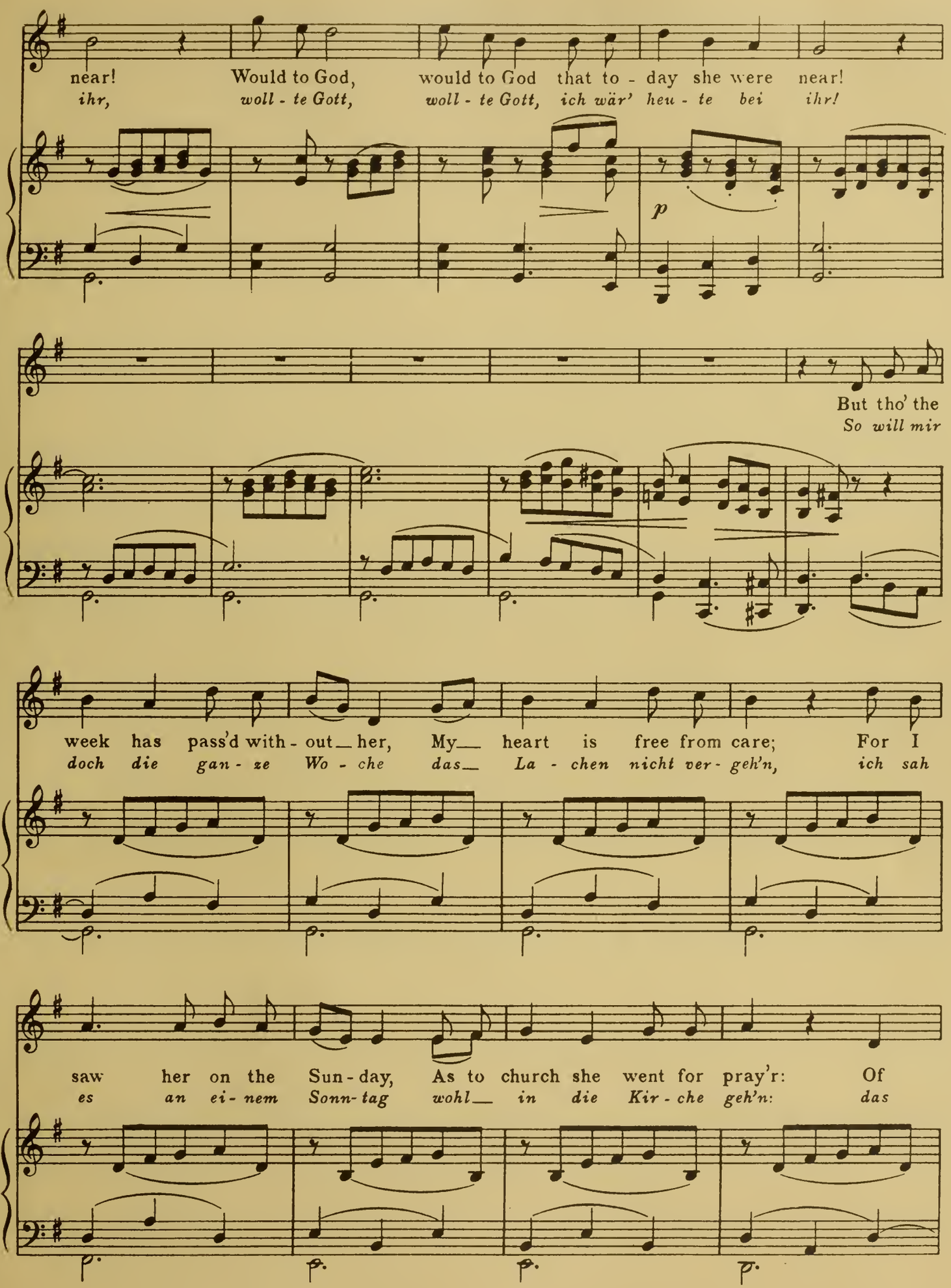
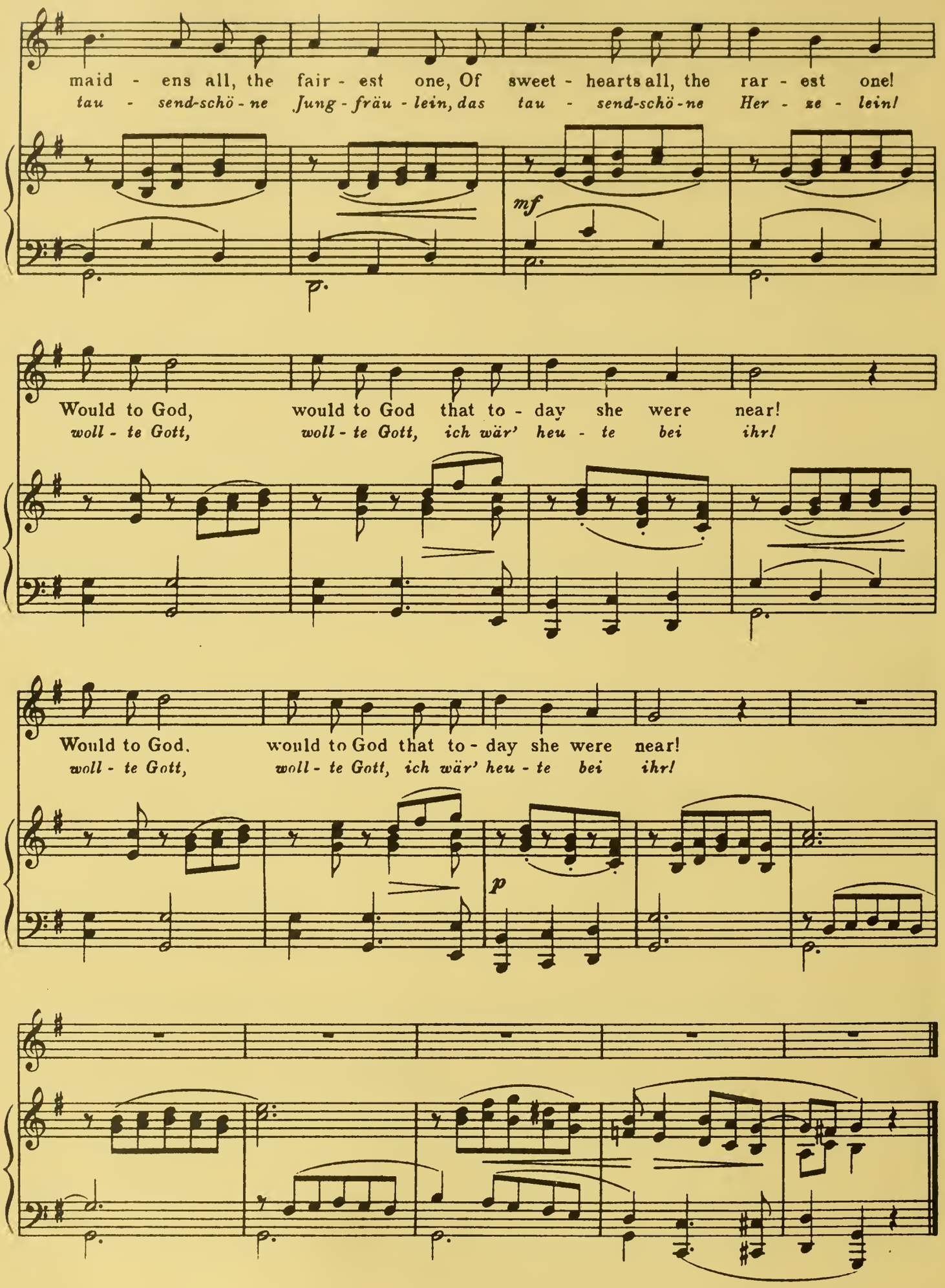
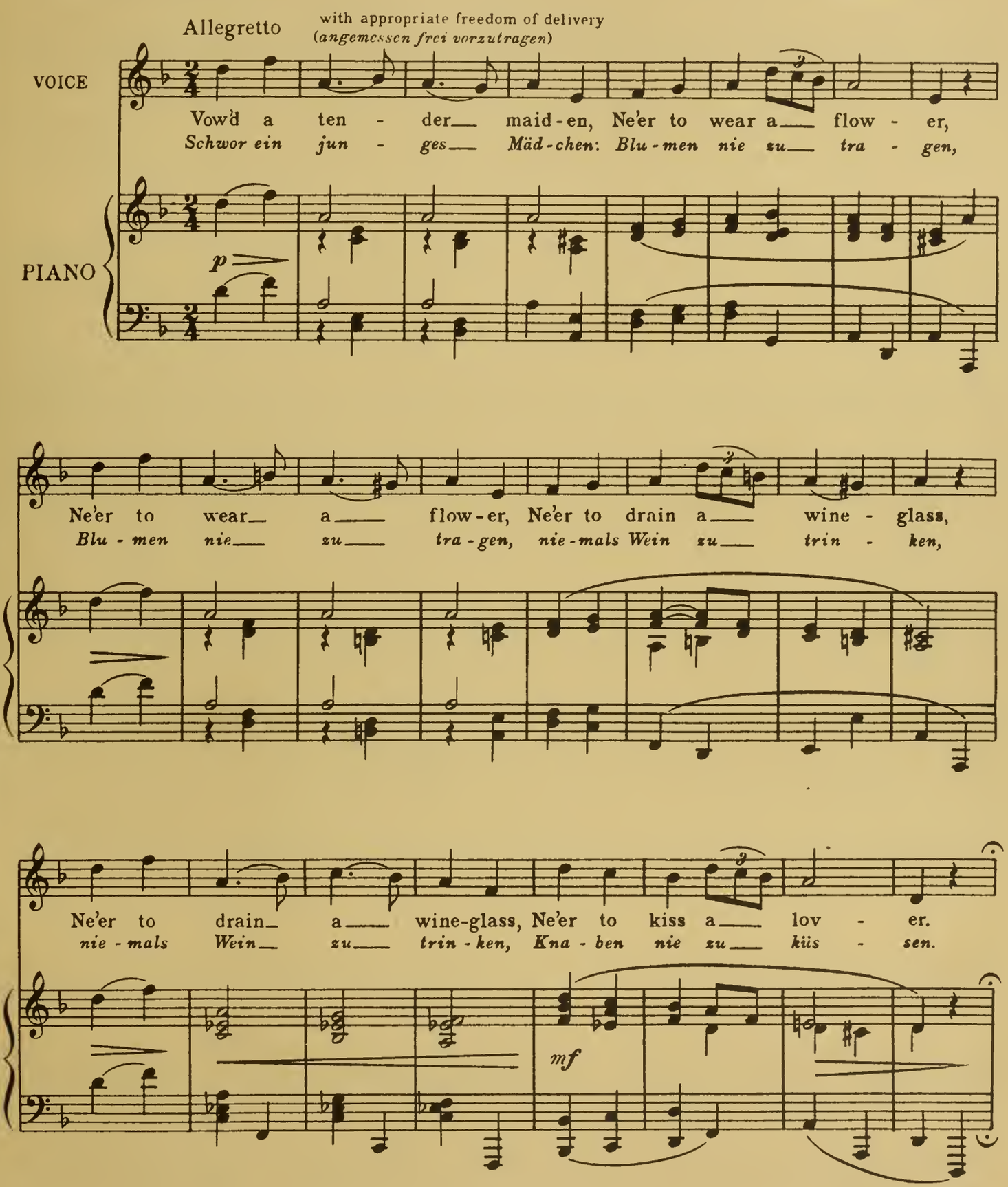

near! Would to God, would to God that to - day she were near!
ihr, woll - te Gott, woll - te Gott, ich wär' heu - te bei ihr!
p
But tho' the
So will mir
week has pass'd with - out her, My heart is free from care; For I
doch die gan - ze Wo - che das La - chen nicht ver - geh'n, ich sah
saw her on the Sun - day, As to church she went for pray'r: Of
es an ei - nem Sonn - tag wohl in die Kir - che geh'n: das


maid - ens all, the fair - est one, Of sweet - hearts all, the rar - est one!
tau - send-schö - ne Jung - fräu - lein, das tau - send-schö - ne Her - ze - lein!
mf
Would to God, would to God that to - day she were near!
woll - te Gott, woll - te Gott, ich wär' heu - te bei ihr!
Would to God, would to God that to - day she were near!
woll - te Gott, woll - te Gott, ich wär' heu - te bei ihr!
p

A HASTY VOW
(VORSCHNELLER SCHWUR)

SIEGFRIED KAPPER
Translated by Arthur Westbrook

JOHANNES BRAHMS, Op. 95, No 5
(1833-1897)


Allegretto
with appropriate freedom of delivery
(angemessen frei vorzutragen)
VOICE
PIANO
p
Vow'd a ten - der maid-en, Ne'er to wear a flow - er,
Schwor ein jun - ges Mäd-chen: Blu-men nie zu tra - gen,
Ne'er to wear a flow-er, Ne'er to drain a wine - glass,
Blu - men nie zu tra-gen, nie-mals Wein zu trin - ken,
Ne'er to drain a wine-glass, Ne'er to kiss a lov - er.
nie - mals Wein zu trin-ken, Kna - ben nie zu küs - sen.
mf

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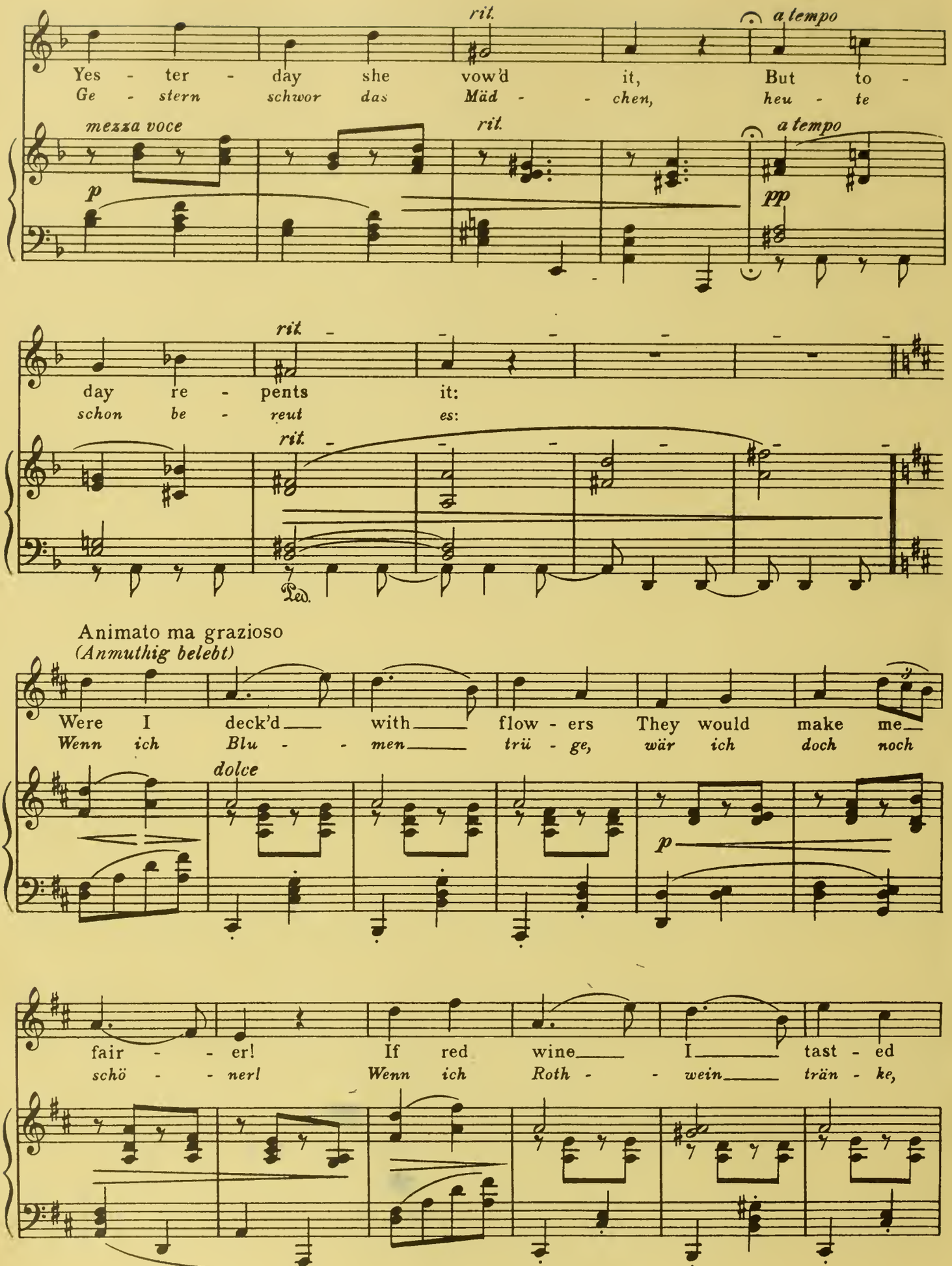
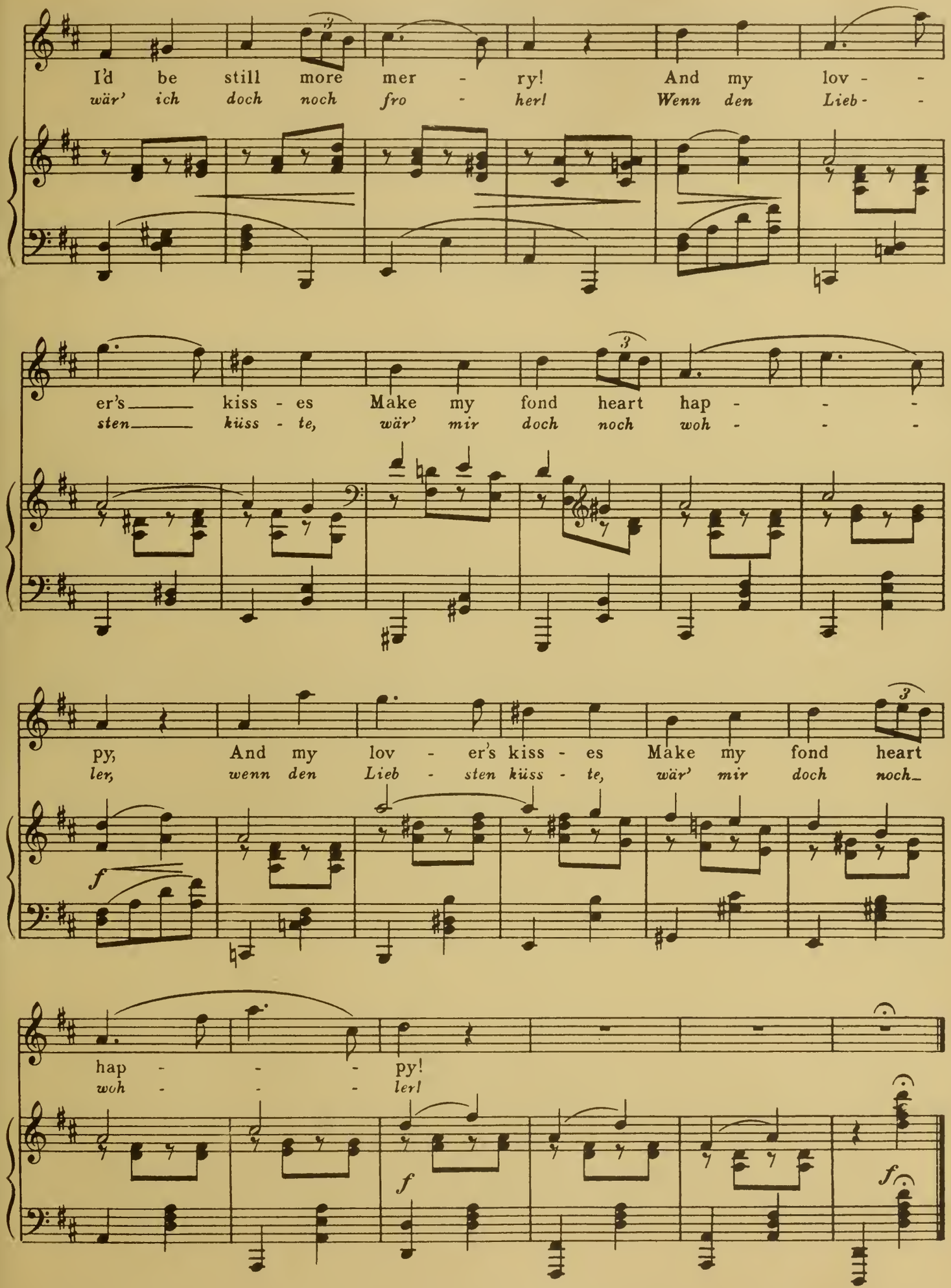
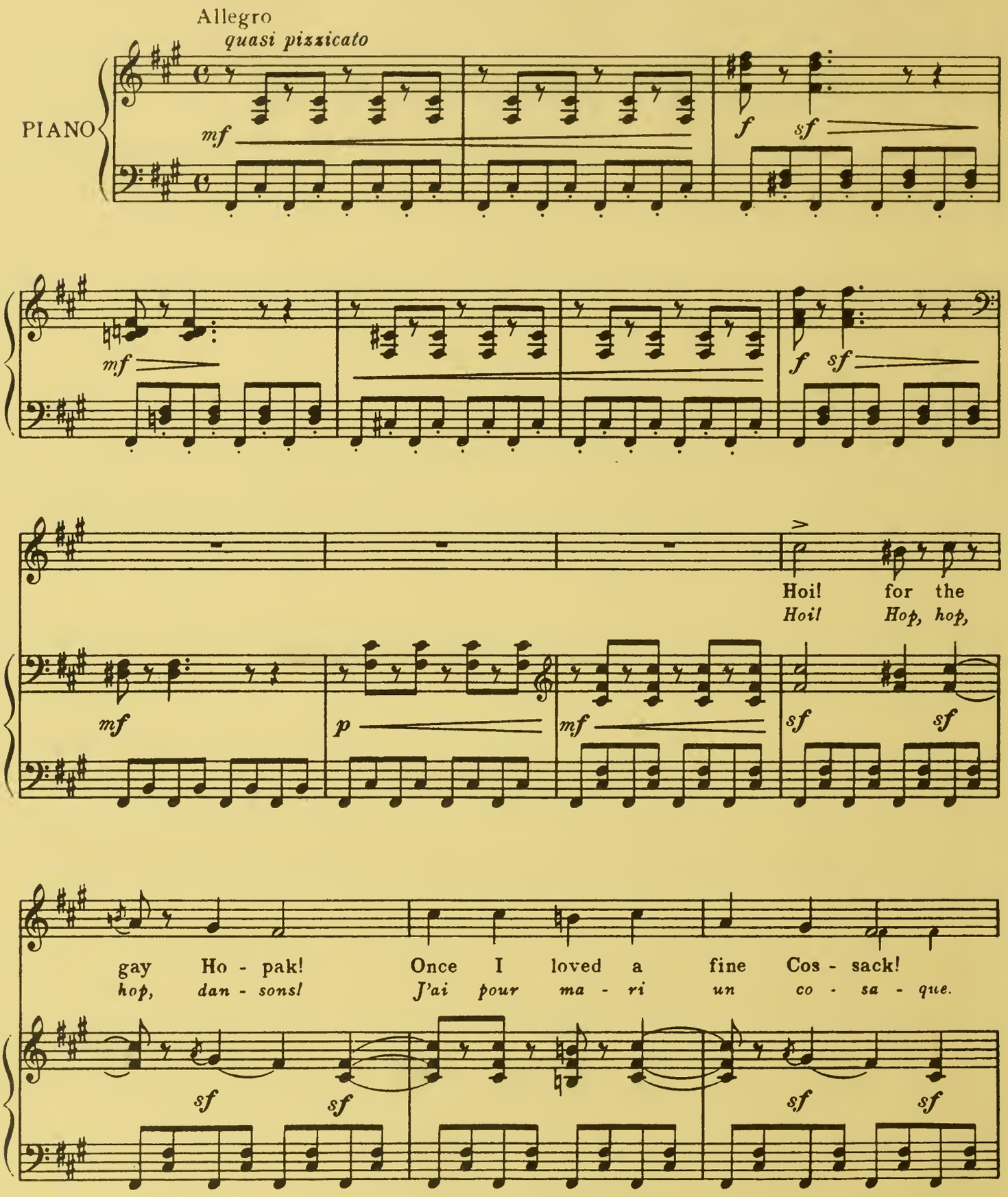

rit.
a tempo
Yes - ter - day she vow'd it, But to -
Ge - stern schwor das Mäd - - chen, heu - te
mezza voce
p
rit.
a tempo
pp
day re - pents it:
schon be - reut es:
rit.
Ped.
Animato ma grazioso
(Anmuthig belebt)
Were I deck'd with flow - ers They would make me
Wenn ich Blu - men trü - ge, wär ich doch noch
dolce
p
fair - - er! If red wine I tast - ed
schö - - ner! Wenn ich Roth - - wein trän - ke,


I'd be still more mer - ry! And my lov - -
wär' ich doch noch fro - her! Wenn den Lieb - -
er's kiss - es Make my fond heart hap - - -
sten küss - te, wär' mir doch noch woh - - -
py, And my lov - er's kiss - es Make my fond heart
ler, wenn den Lieb - sten küss - te, wär' mir doch noch
f
hap - - - py!
woh - - - ler!
f
f

To Nikolas Rimsky-Korsakoff

HOPAK

Translated from the Russian
of L. MEY by Constance Purdy
French version by Rodolphe Gaillard

MODEST MOUSSORGSKY
(1839-1881)

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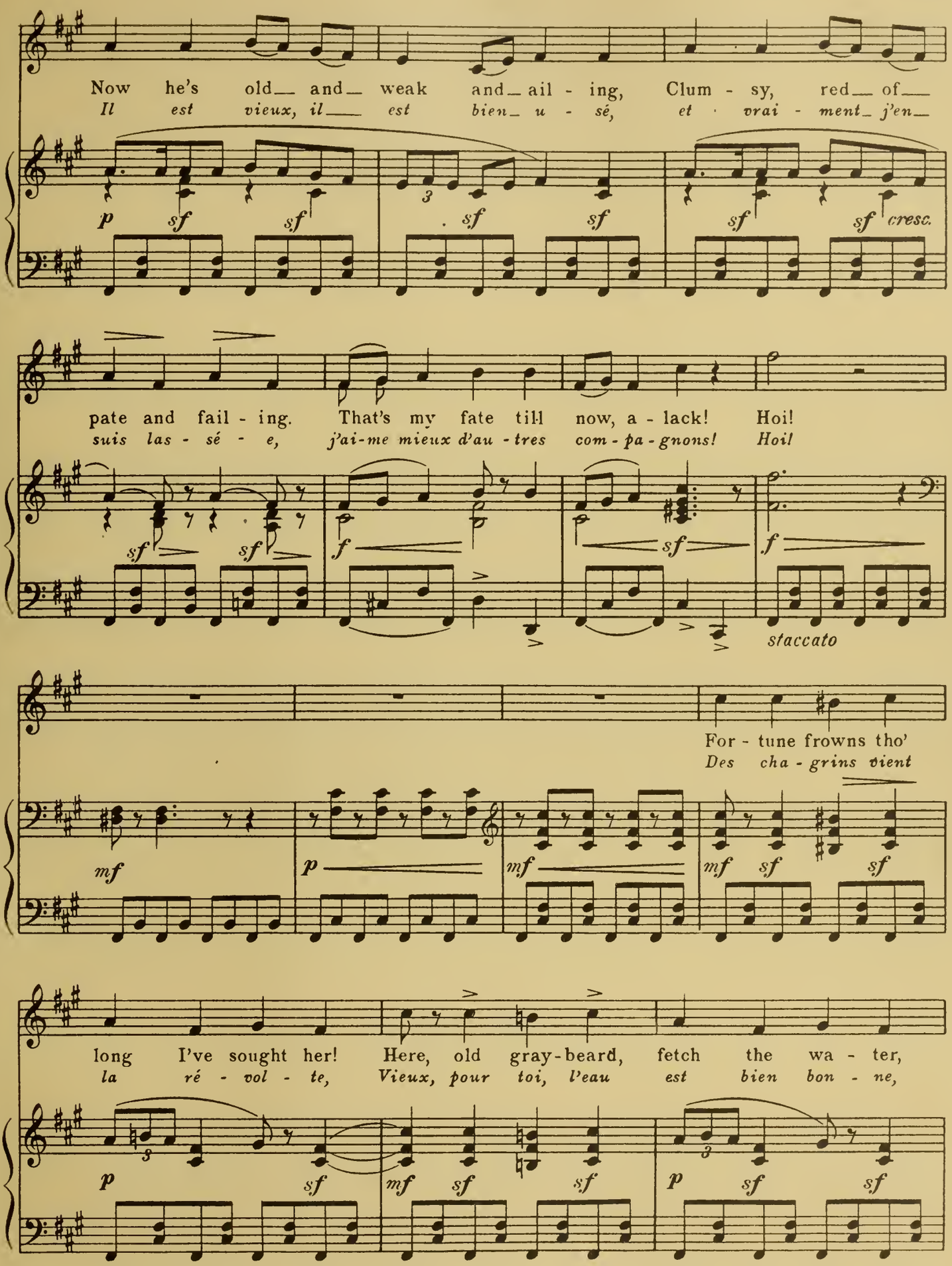
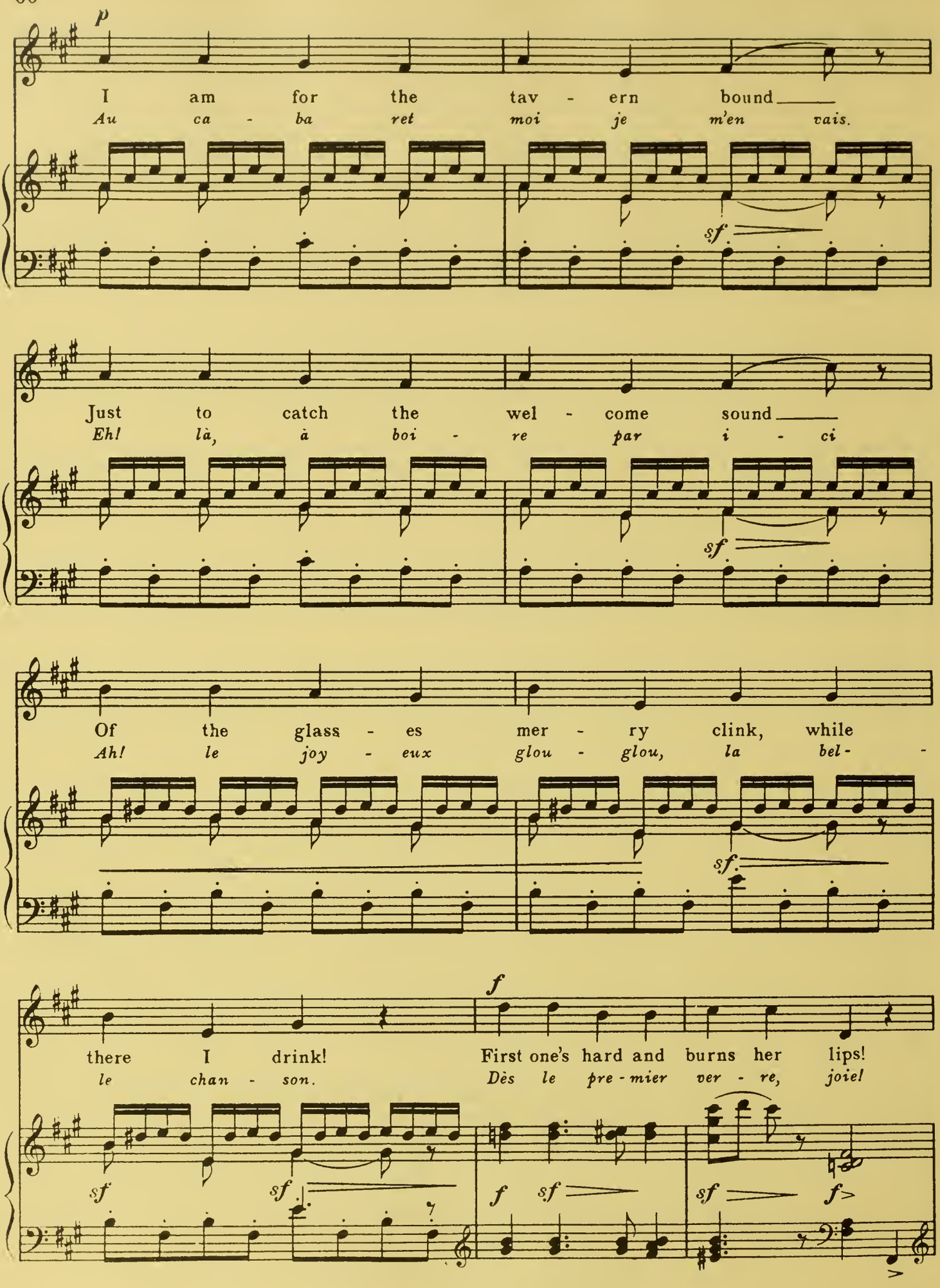
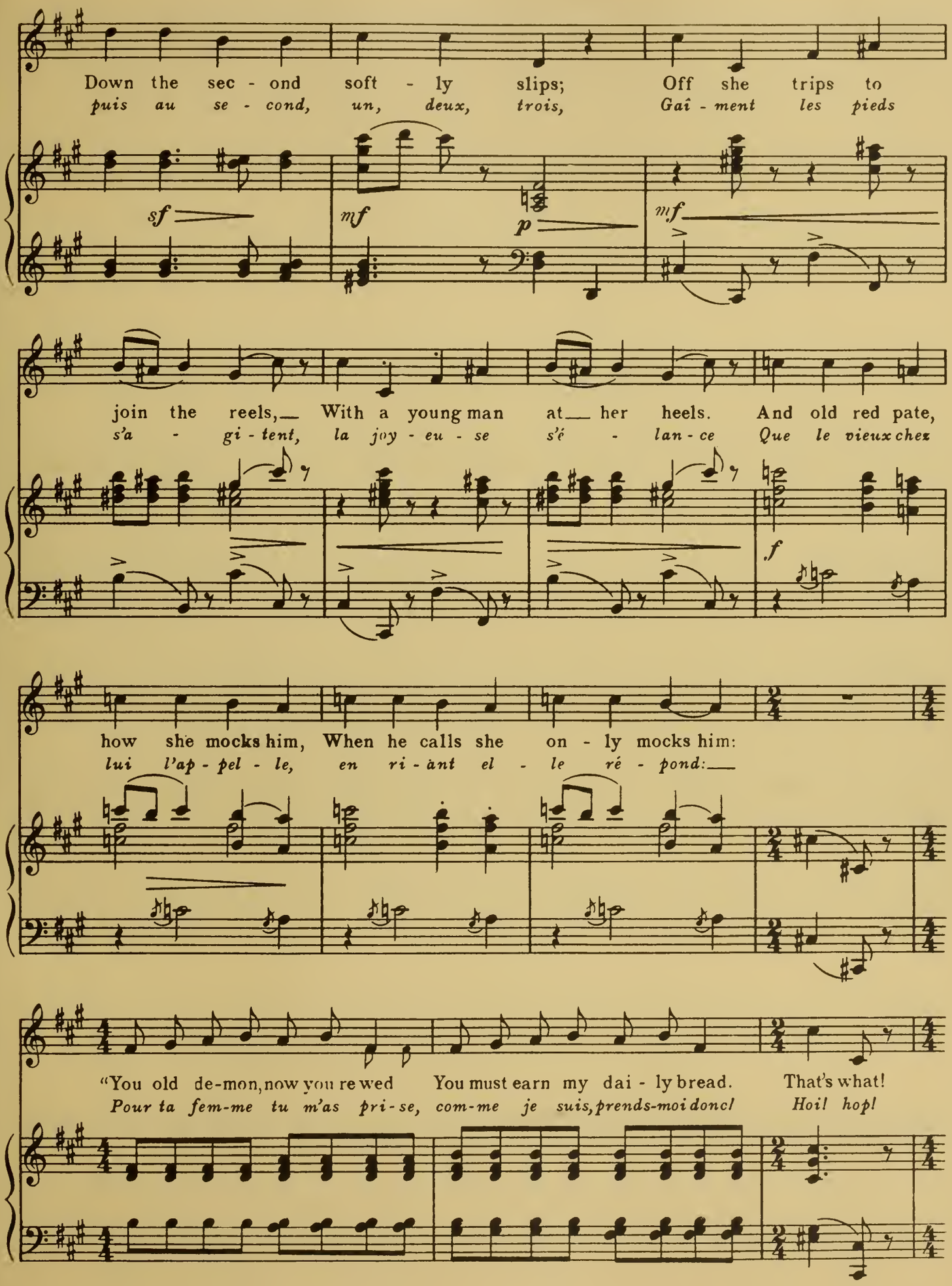
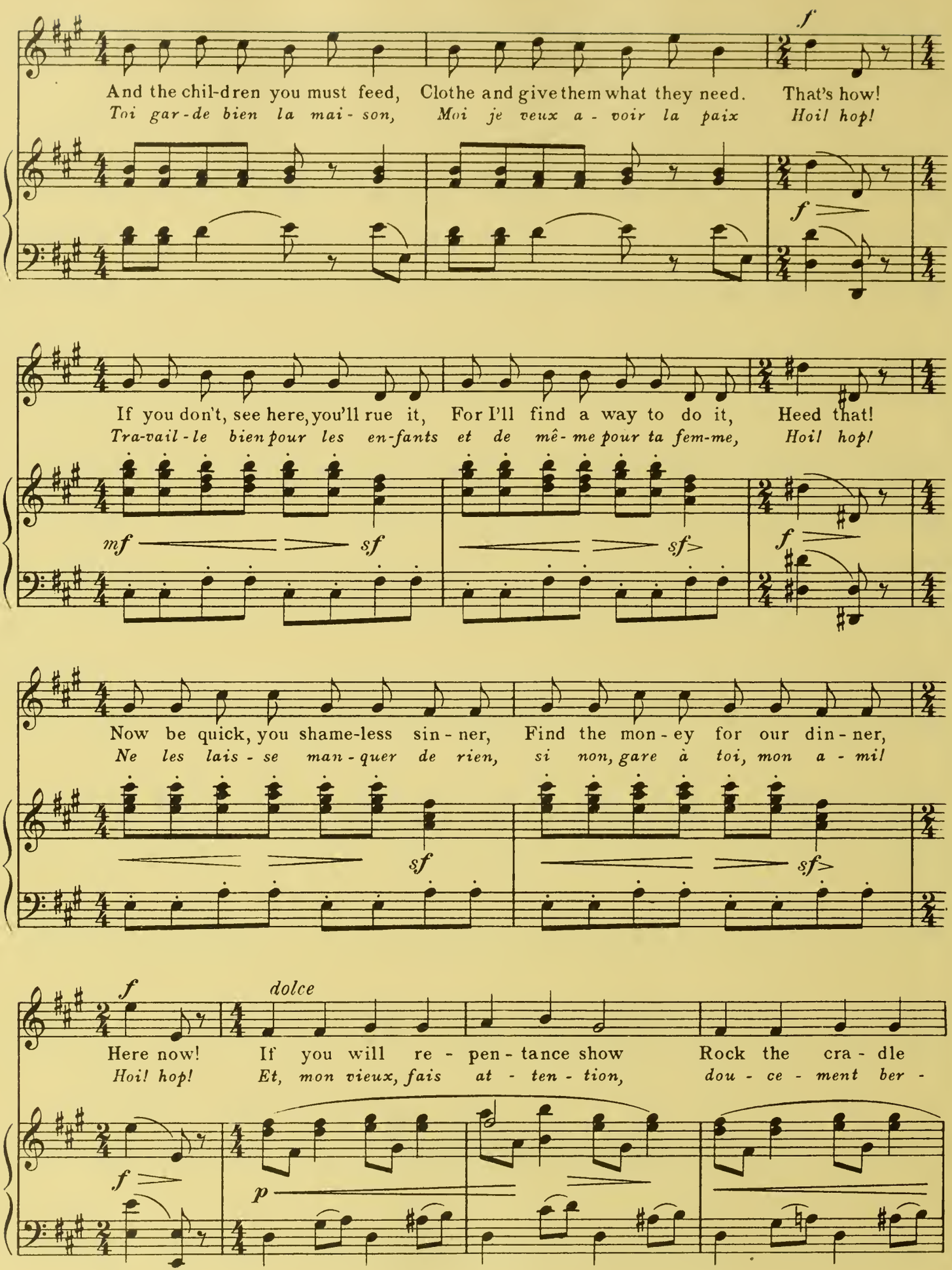
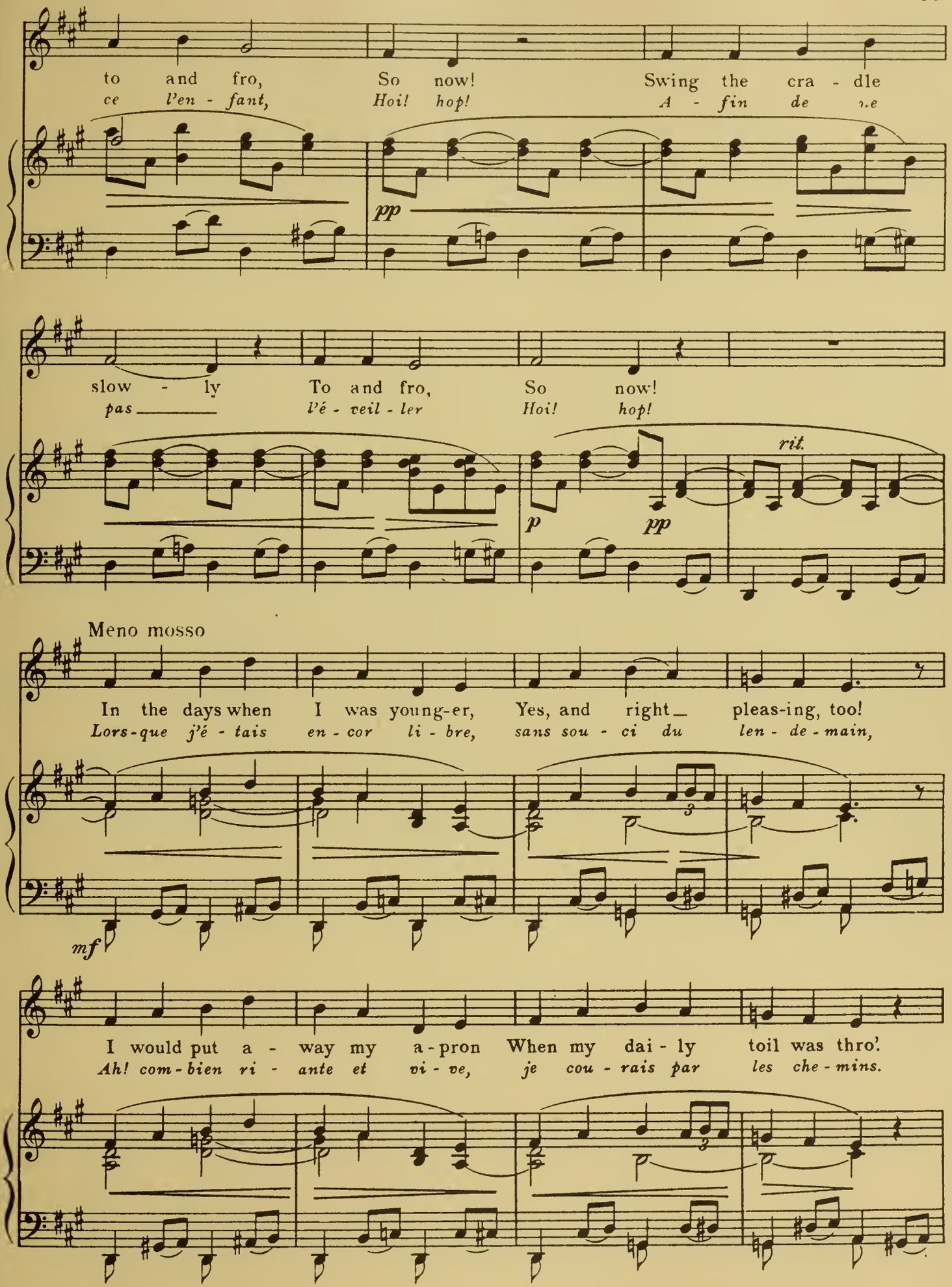
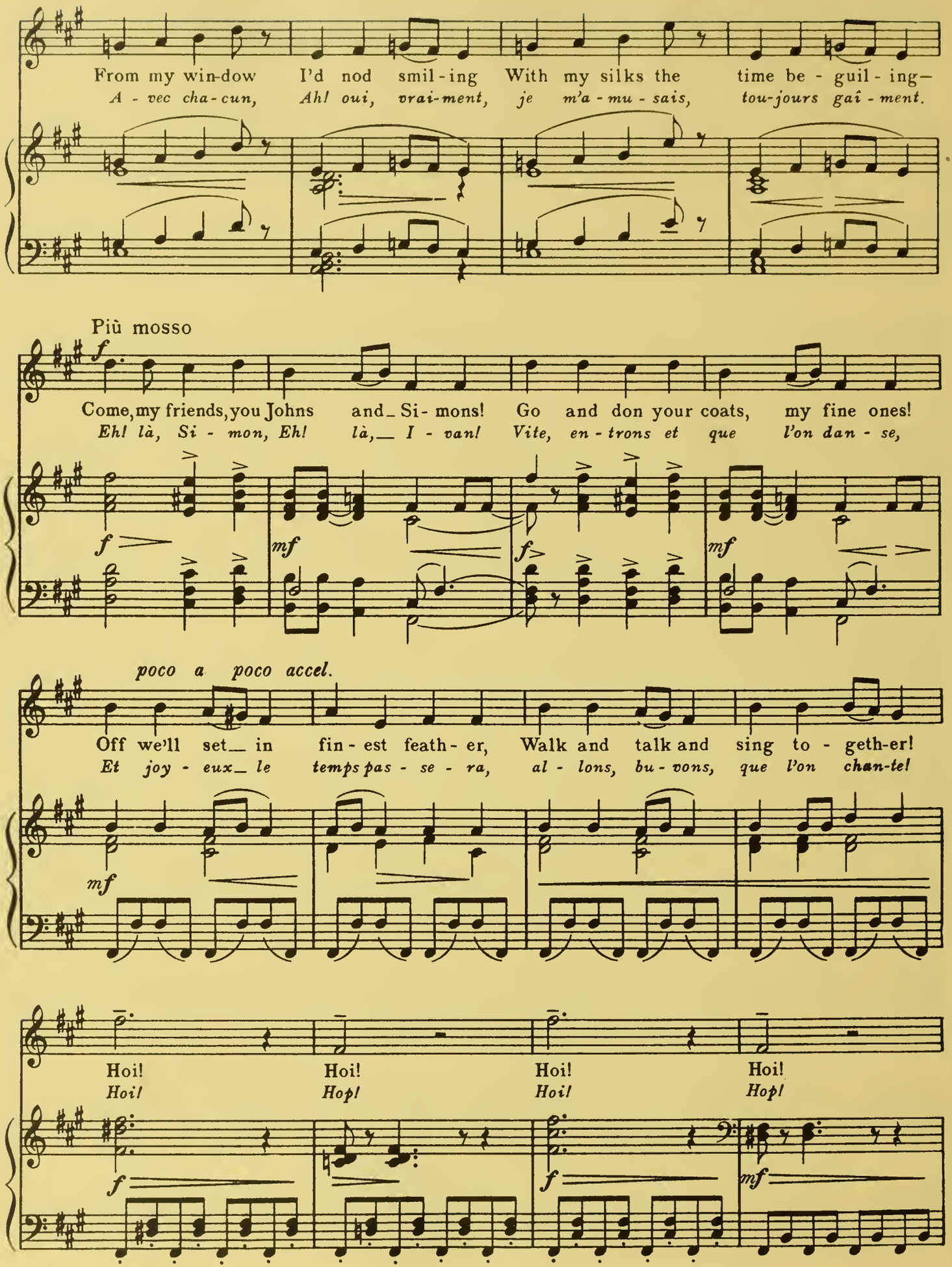
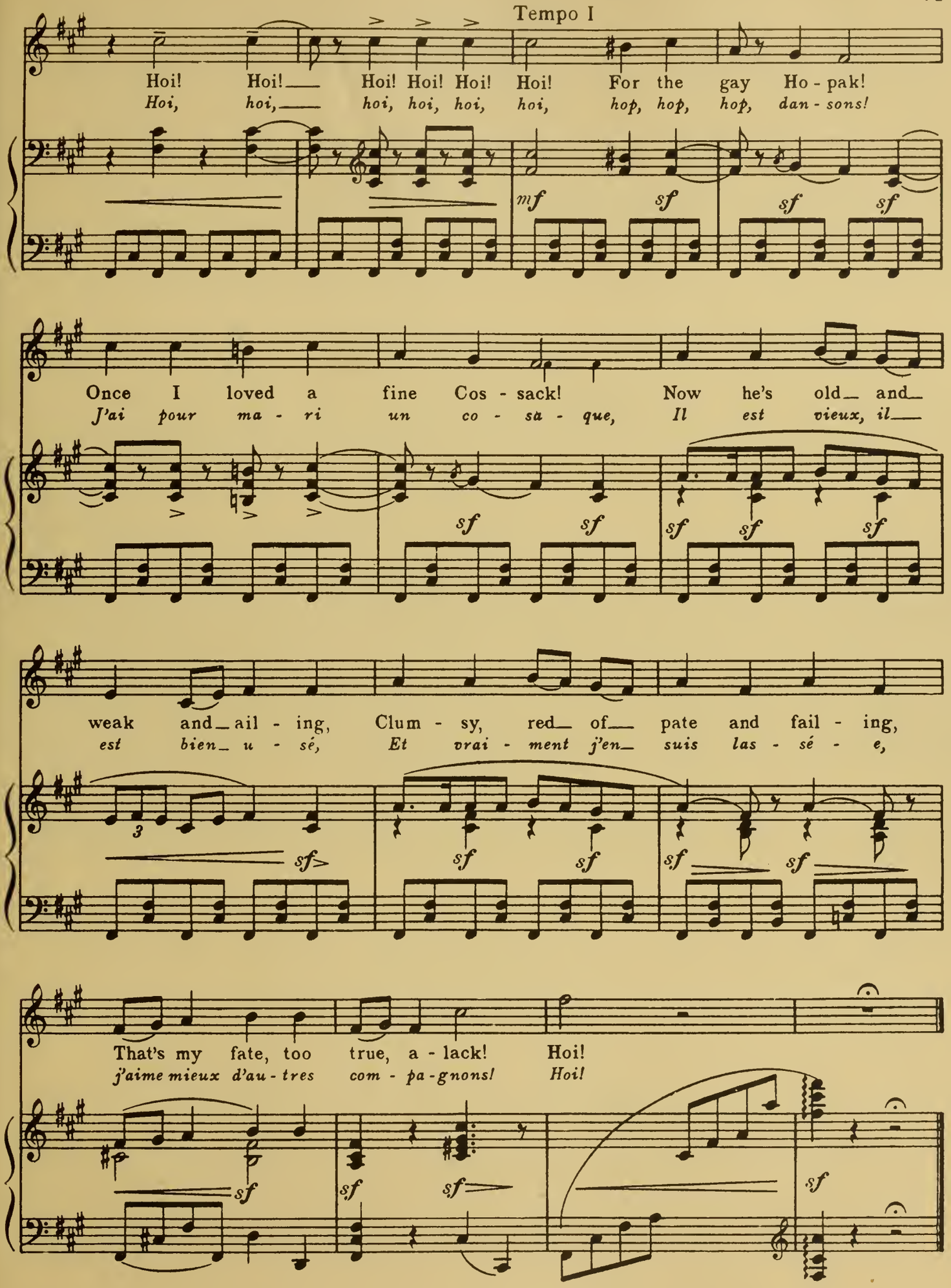

Now he's old and weak and ail - ing, Clum - sy, red of
Il est vieux, il est bien u - sé, et vrai - ment j'en
p sf sf sf sf sf sf cresc.
pate and fail - ing. That's my fate till now, a - lack! Hoi!
suis las - sé - e, j'ai-me mieux d'au - tres com - pa - gnons! Hoi!
sf sf f sf f
staccato
For - tune frowns tho'
Des cha - grins vient
mf p mf mf sf sf
long I've sought her! Here, old gray-beard, fetch the wa - ter,
la ré - vol - te, Vieux, pour toi, l'eau est bien bon - ne,
p sf mf sf sf p sf sf


p
I am for the tav - ern bound
Au ca - ba ret moi je m'en vais.
sf
Just to catch the wel - come sound
Eh! là, à boi - re par i - ci
sf
Of the glass - es mer - ry clink, while
Ah! le joy - eux glou - glou, la bel -
sf
f
there I drink!
le chan - son.
First one's hard and burns her lips!
Dès le pre - mier ver - re, joie!
sf
sf
f
sf
sf
f>


Down the sec - ond soft - ly slips; Off she trips to
puis au se - cond, un, deux, trois, Gaî - ment les pieds
sf
mf
p
mf
join the reels, With a young man at her heels. And old red pate,
s'a - gi - tent, la joy - eu - se s'é - lan - ce Que le vieux chez
f
how she mocks him, When he calls she on - ly mocks him:
lui l'ap - pel - le, en ri - ant el - le ré - pond:
"You old de-mon, now you re wed You must earn my dai - ly bread. That's what!
Pour ta fem-me tu m'as pri-se, com-me je suis, prends-moi donc! Hoi! hop!

f
And the chil-dren you must feed, Clothe and give them what they need. That's how!
Toi gar-de bien la mai-son, Moi je veux a-voir la paix Hoi! hop!
f
If you don't, see here, you'll rue it, For I'll find a way to do it, Heed that!
Tra-vail-le bien pour les en-fants et de mê-me pour ta fem-me, Hoi! hop!
mf
sf
sf>
f
Now be quick, you shame-less sin-ner, Find the mon-ey for our din-ner,
Ne les lais-se man-quer de rien, si non, gare à toi, mon a-mi!
sf
sf>
f
dolce
Here now! If you will re-pen-tance show Rock the cra-dle
Hoi! hop! Et, mon vieux, fais at-ten-tion, dou-ce-ment ber-
f
p


to and fro, So now! Swing the cra - dle
ce l'en - fant, Hoi! hop! A - fin de
pp
slow - ly To and fro, So now!
pas l'é - veil - ler Hoi! hop!
p pp rit.
Meno mosso
In the days when I was young-er, Yes, and right pleas-ing, too!
Lors-que j'é - tais en - cor li - bre, sans sou - ci du len - de - main,
mf
I would put a - way my a-pron When my dai - ly toil was thro'.
Ah! com-bien ri - ante et vi - ve, je cou - rais par les che - mins.

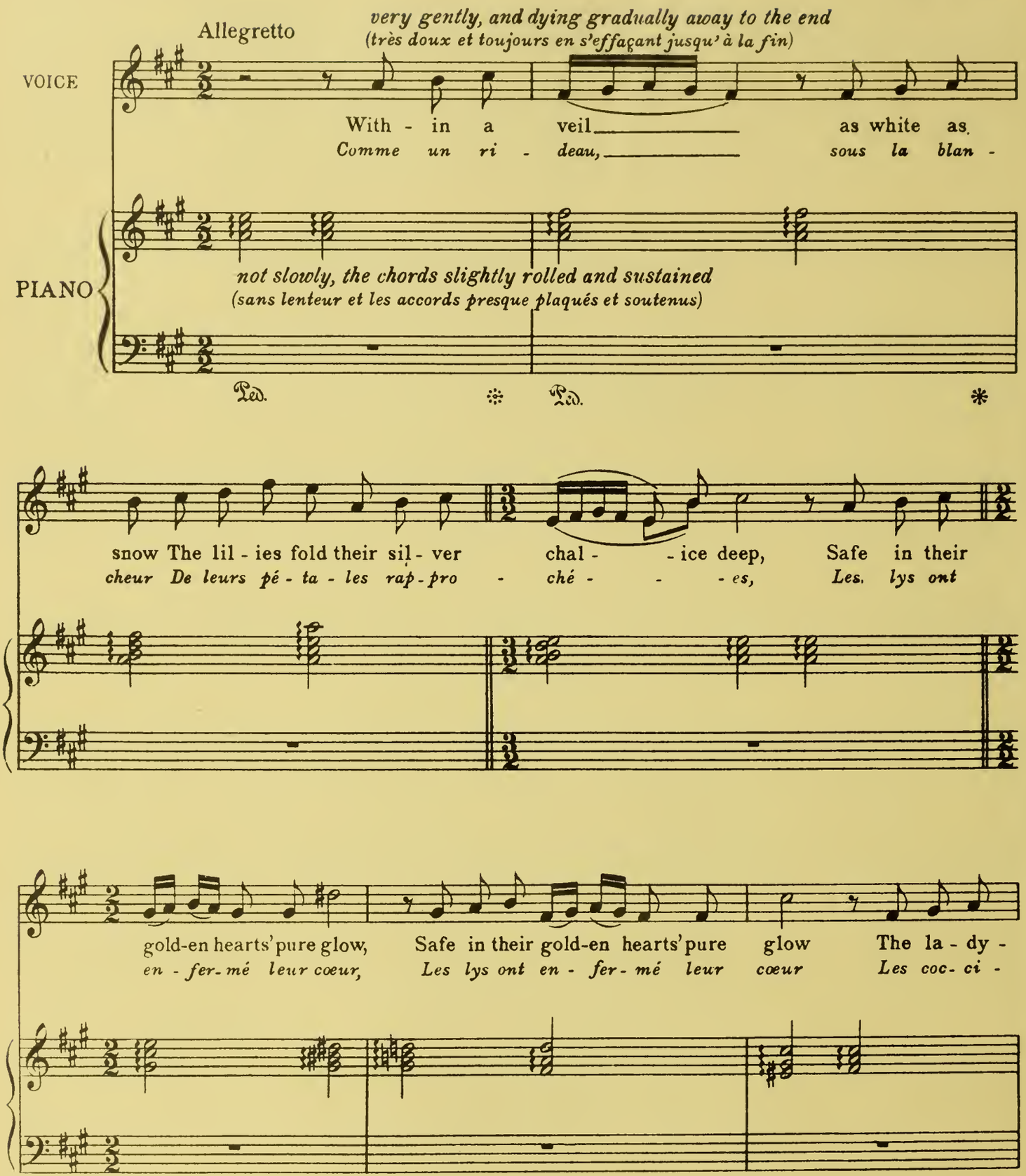

From my win-dow I'd nod smil-ing With my silks the time be - guil - ing—
A - vec cha-cun, Ah! oui, vrai-ment, je m'a - mu - sais, tou-jours gaî - ment.
Più mosso
f
Come, my friends, you Johns and_ Si- mons! Go and don your coats, my fine ones!
Eh! là, Si - mon, Eh! là,_ I - van! Vite, en - trons et que l'on dan - se,
f
mf
f
mf
poco a poco accel.
Off we'll set_ in fin - est feath - er, Walk and talk and sing to - geth-er!
Et joy - eux_ le temps pas - se - ra, al - lons, bu - vons, que l'on chan-te!
mf
Hoi! Hoi! Hoi! Hoi!
Hoi! Hop! Hoi! Hop!
f
f
mf

Tempo I
Hoi! Hoi! Hoi! Hoi! Hoi! Hoi! For the gay Ho - pak!
Hoi, hoi, hoi, hoi, hoi, hoi, hop, hop, hop, dan - sons!
Once I loved a fine Cos - sack! Now he's old and
J'ai pour ma - ri un co - sa - que, Il est vieux, il
weak and ail - ing, Clum - sy, red of pate and fail - ing,
est bien u - sé, Et vrai - ment j'en suis las - sé - e,
That's my fate, too true, a - lack! Hoi!
j'aime mieux d'au - tres com - pa - gnons! Hoi!

To Mlle N. Stamaty

TWILIGHT
(CRÉPUSCULE)

ARMAND SILVESTRE
Translated by Grace Hall

JULES MASSENET
(1842-1912)


Allegretto
very gently, and dying gradually away to the end
(très doux et toujours en s'effaçant jusqu'à la fin)
VOICE
With - in a veil as white as
Comme un ri - deau, sous la blan -
PIANO
not slowly, the chords slightly rolled and sustained
(sans lenteur et les accords presque plaqués et soutenus)
Ped.
snow The lil - ies fold their sil - ver chal - - ice deep, Safe in their
cheur De leurs pé - ta - les rap - pro - ché - - - es, Les lys ont
gold-en hearts' pure glow, Safe in their gold-en hearts' pure glow The la - dy -
en - fer - mé leur cœur, Les lys ont en - fer - mé leur cœur Les coc - ci -

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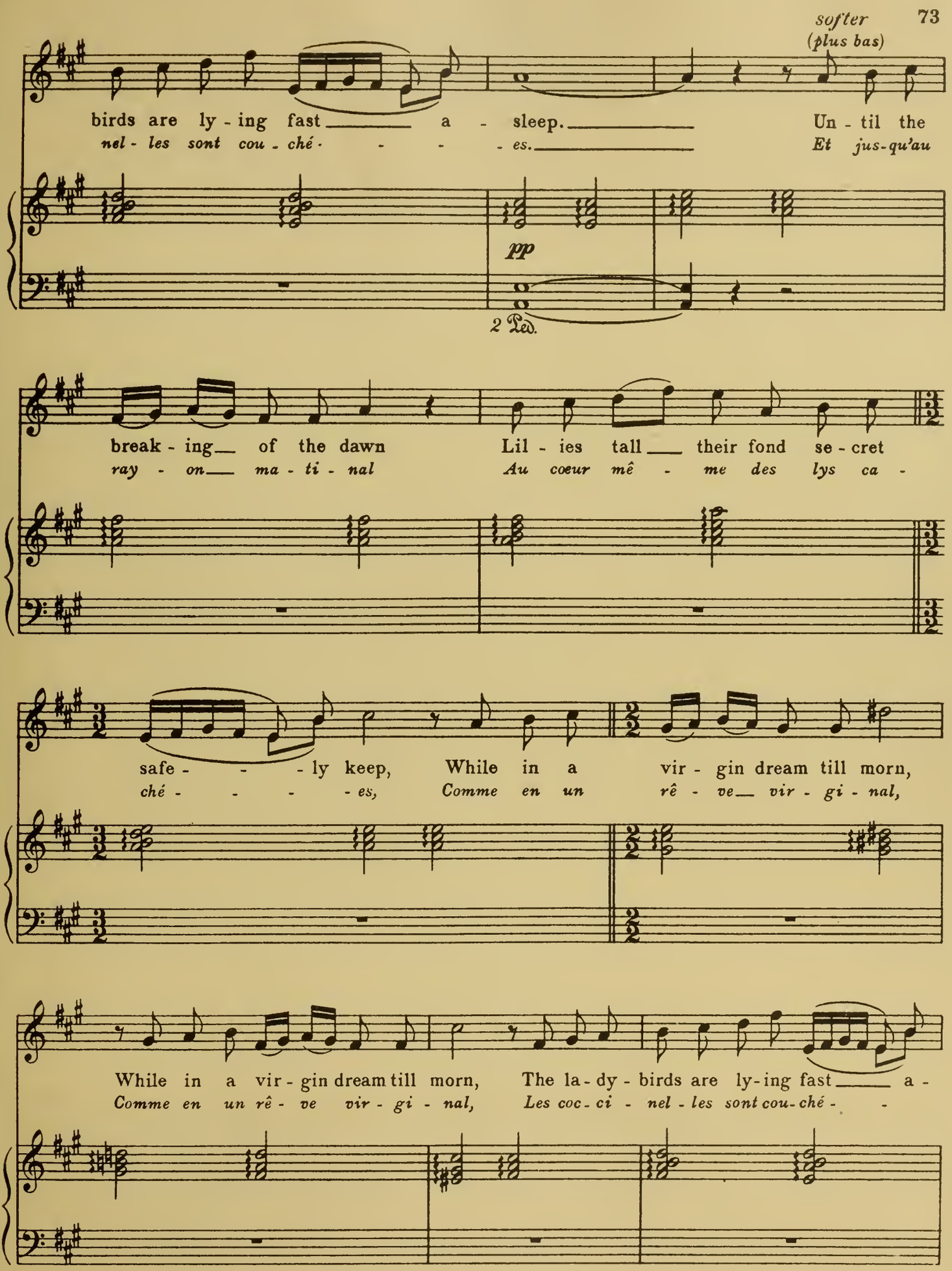
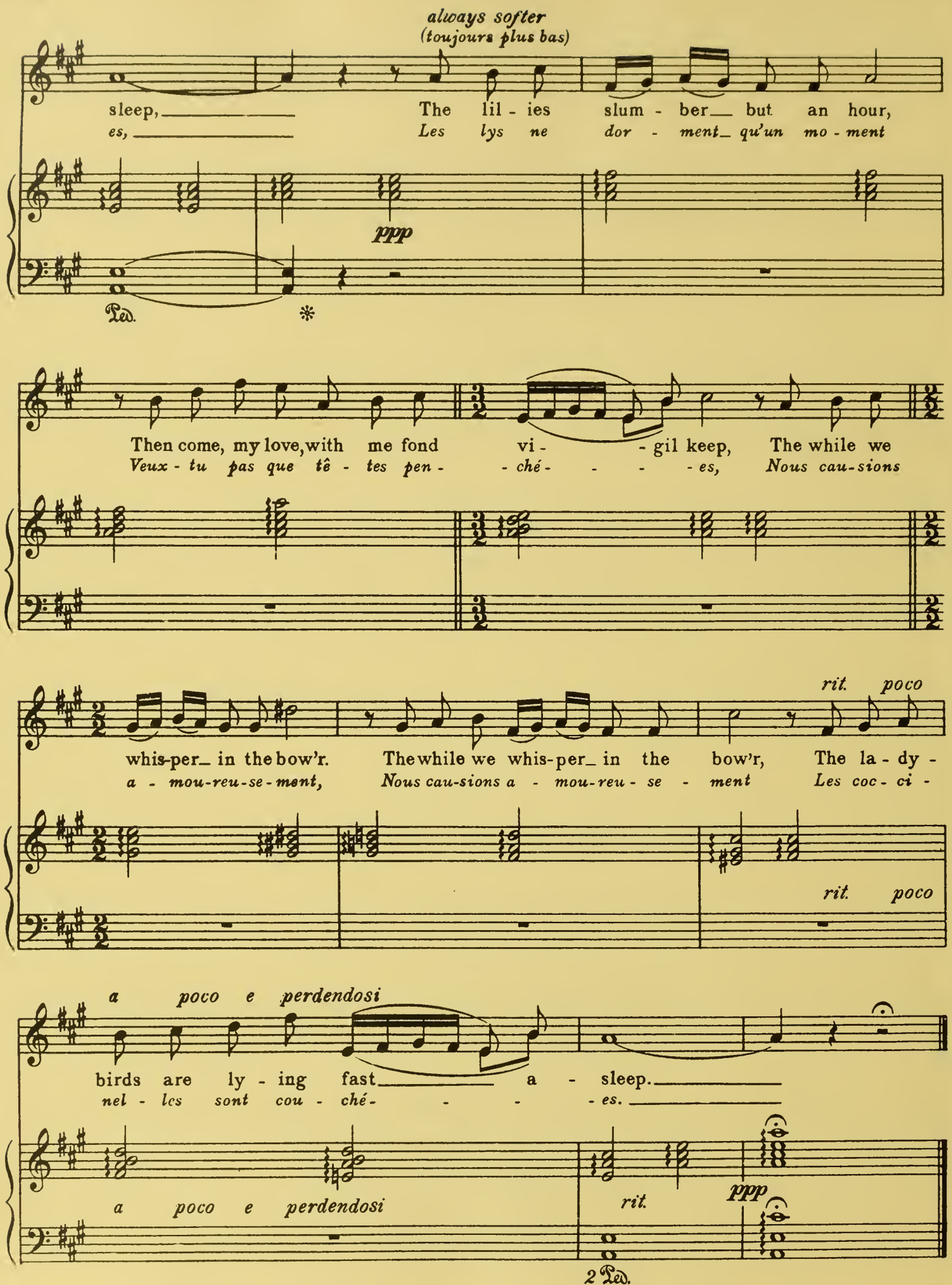

softer
(plus bas)
birds are ly - ing fast a - sleep. Un - til the
nel - les sont cou - ché - - - es. Et jus-qu'au
pp
2 Ped.
break - ing of the dawn Lil - ies tall their fond se - cret
ray - on ma - ti - nal Au cœur mê - me des lys ca -
safe - - - ly keep, While in a vir - gin dream till morn,
ché - - - - es, Comme en un rê - ve vir - gi - nal,
While in a vir - gin dream till morn, The la - dy - birds are ly - ing fast a -
Comme en un rê - ve vir - gi - nal, Les coc - ci - nel - les sont cou - ché - -

always softer
(toujours plus bas)
sleep,
es,
The lil - ies slum - ber but an hour,
Les lys ne dor - ment qu'un mo - ment
ppp
Ped.
*
Then come, my love, with me fond vi - gil keep, The while we
Veux - tu pas que tê - tes pen - ché - es, Nous cau-sions
whis-per in the bow'r. The while we whis-per in the bow'r, The la - dy -
a - mou-reu-se-ment, Nous cau-sions a - mou-reu - se - ment Les coc - ci -
rit. poco
rit. poco
a poco e perdendosi
birds are ly - ing fast a - sleep.
nel - les sont cou - ché - es.
a poco e perdendosi
rit.
ppp
2 Ped.

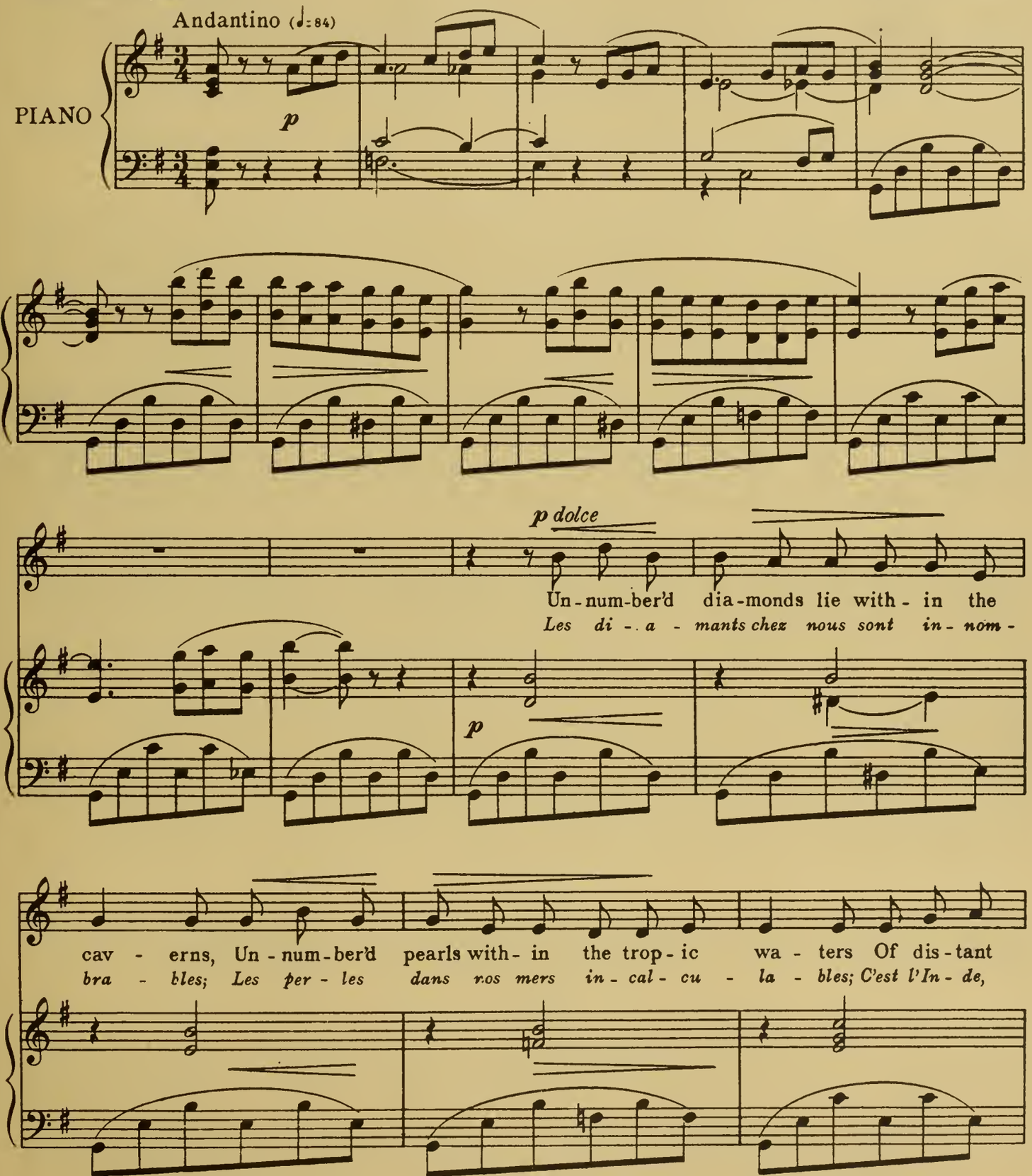
A SONG OF INDIA

(CHANSON INDOUE)

From the Legend of "Sadko"

Translated from the Russian
by Constance Purdy
French version by Michel Delines

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)


Andantino (♩=84)
PIANO
p
p dolce
Un-num-ber'd dia-monds lie with-in the
Les di-a-mants chez nous sont in-nom-
p
cav-erns, Un-num-ber'd pearls with-in the trop-ic wa-ters Of dis-tant
bra-bles; Les per-les dans nos mers in-cal-cu-la-bles; C'est l'In-de,

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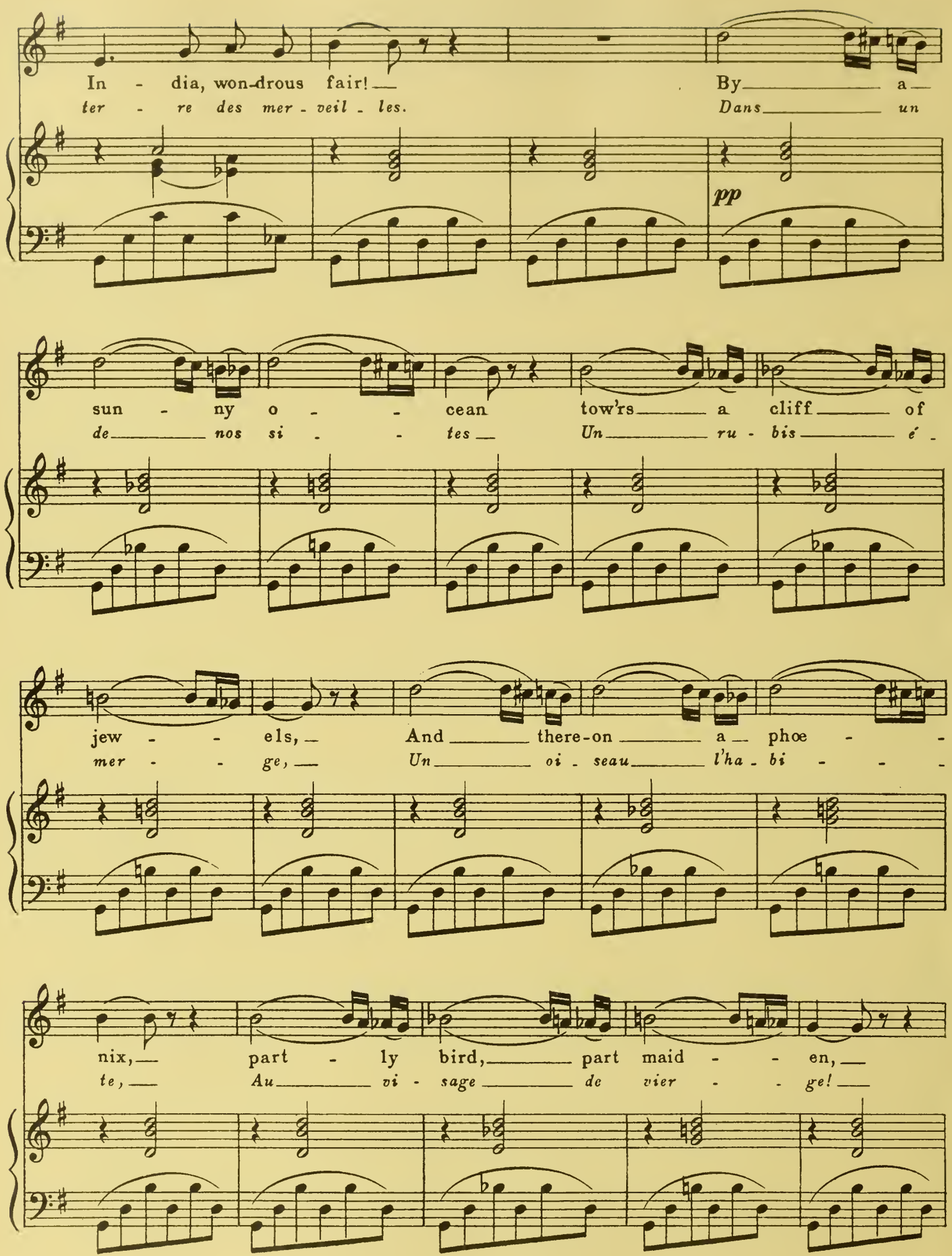
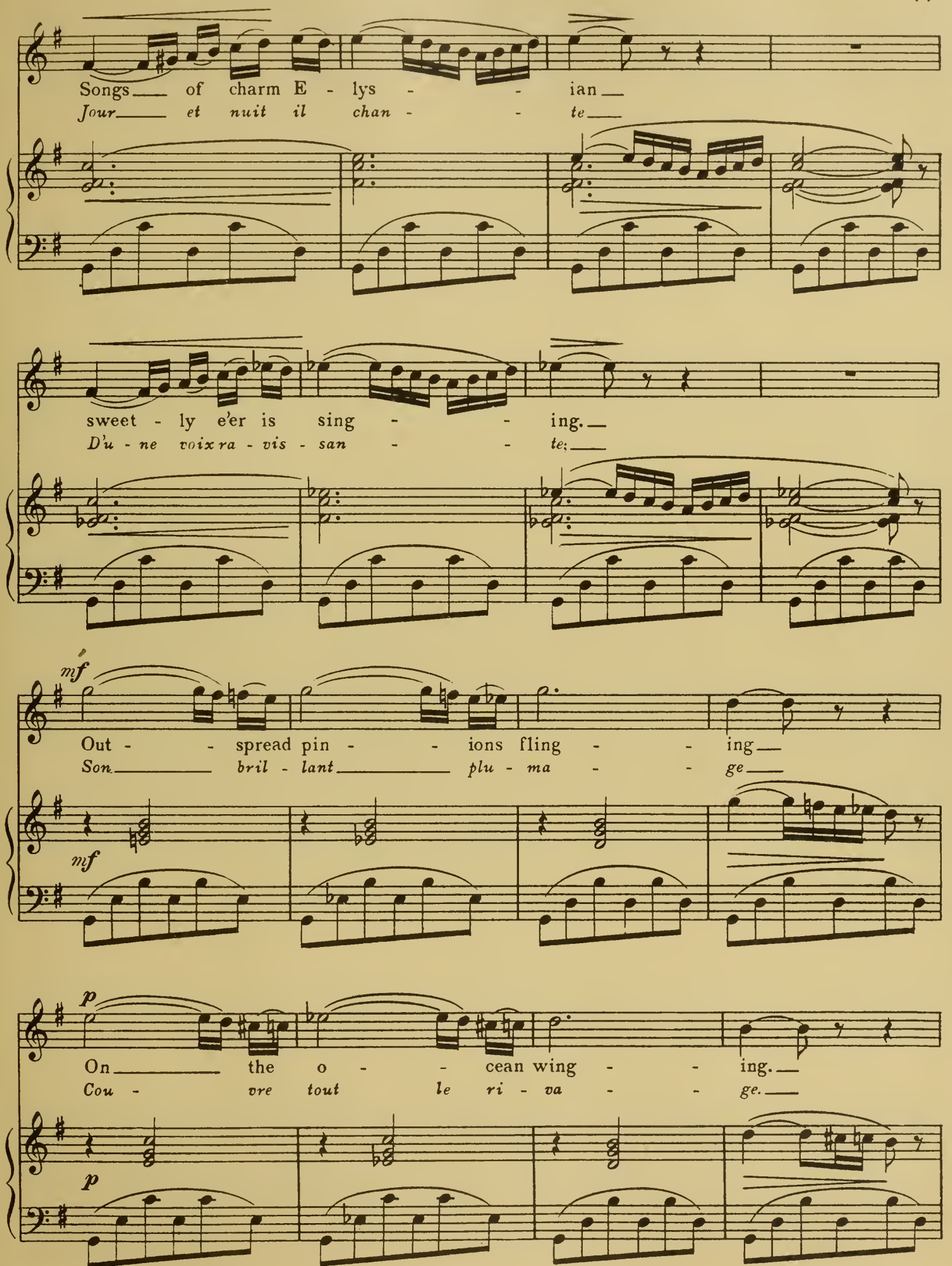
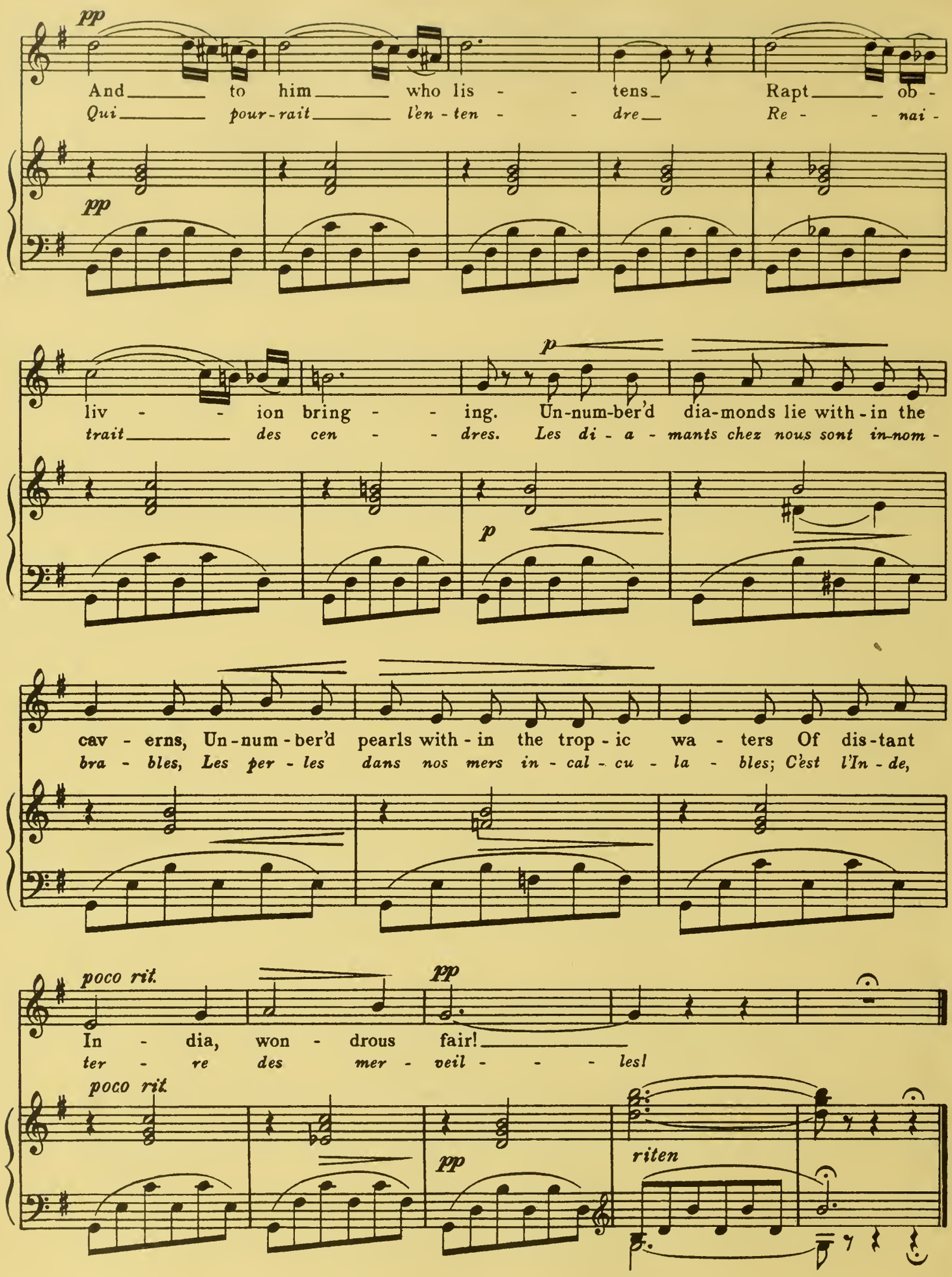

In - dia, won-drous fair! By a
ter - re des mer - veil - les. Dans un
pp
sun - ny o - cean tow'rs a cliff of
de nos si - tes Un ru - bis é -
jew - els, And there-on a phœ -
mer - ge, Un oi - seau l'ha - bi -
nix, part - ly bird, part maid - en,
te, Au vi - sage de vier - ge!


Songs of charm E - lys - - ian
Jour et nuit il chan - - te
sweet - ly e'er is sing - - ing.
D'u - ne voix ra - vis - san - - te;
mf
Out - - spread pin - - ions fling - - ing
Son bril - lant plu - ma - - ge
mf
p
On the o - - cean wing - - ing.
Cou - vre tout le ri - va - - ge.
p

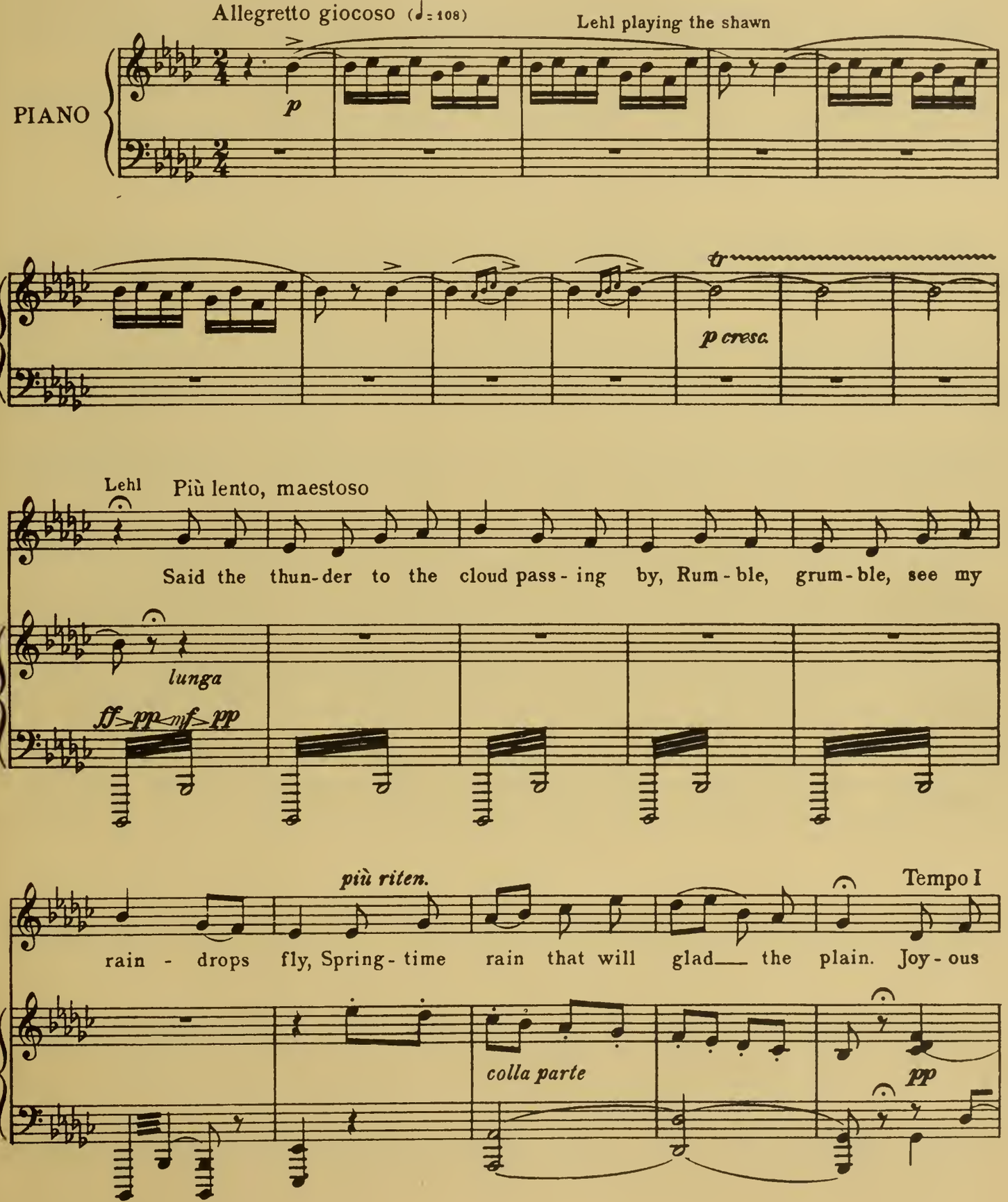

pp
And to him who lis - tens Rapt ob -
Qui pour-rait l'en-ten - dre Re - nai -
pp
p
liv - ion bring - ing. Un-num-ber'd dia-monds lie with-in the
trait des cen - dres. Les di - a - mants chez nous sont in-nom -
p
cav - erns, Un-num-ber'd pearls with-in the trop-ic wa - ters Of dis-tant
bra - bles, Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,
poco rit.
pp
In - dia, won - drous fair!
ter - re des mer - veil - les!
poco rit.
pp
riten

SONG OF THE SHEPHERD LEHL

From the fairy opera "Snegourotchka"

Original Russian text by
A. OSTROVSKY
English version by Frederick H. Martens

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)



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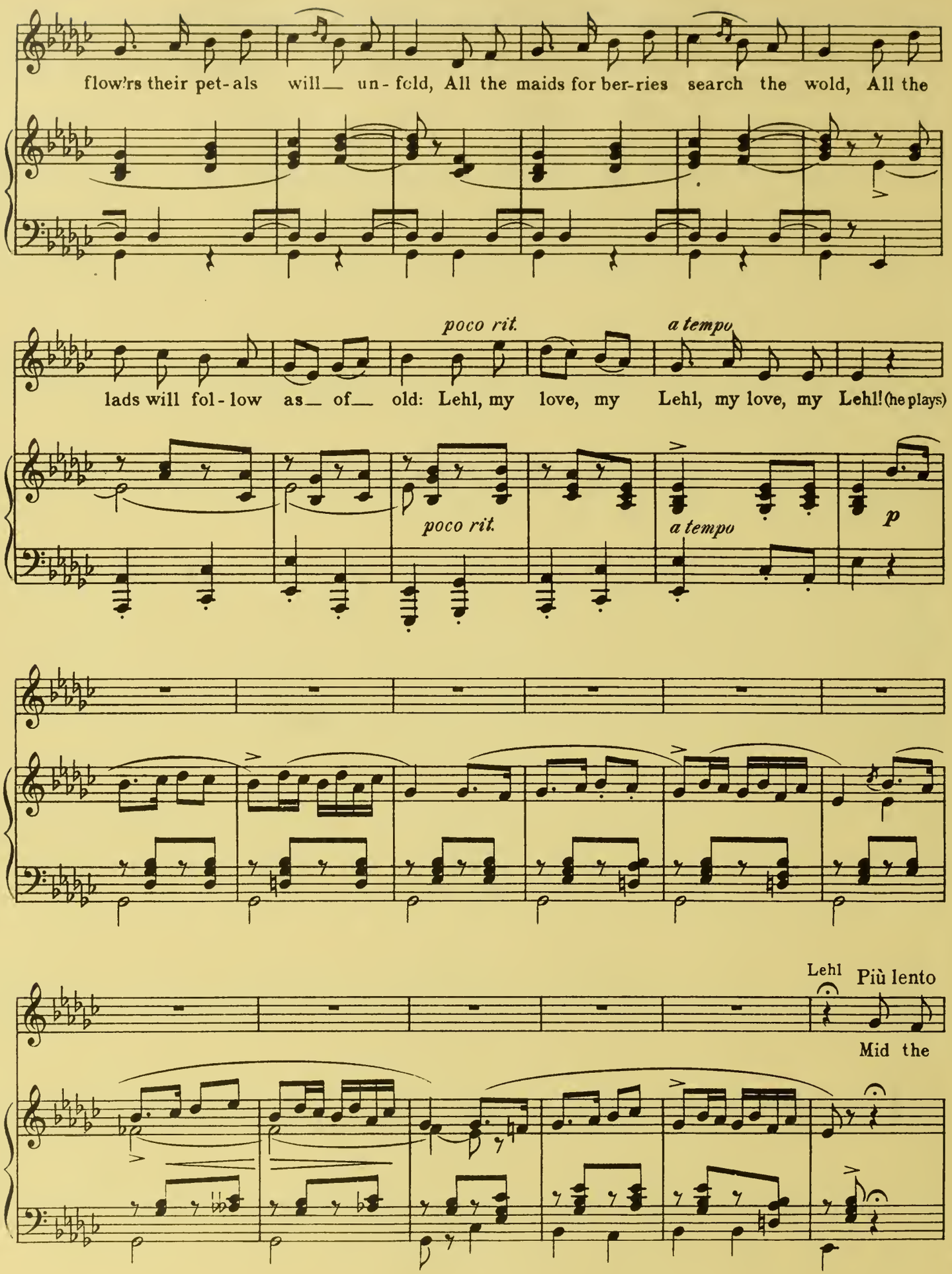
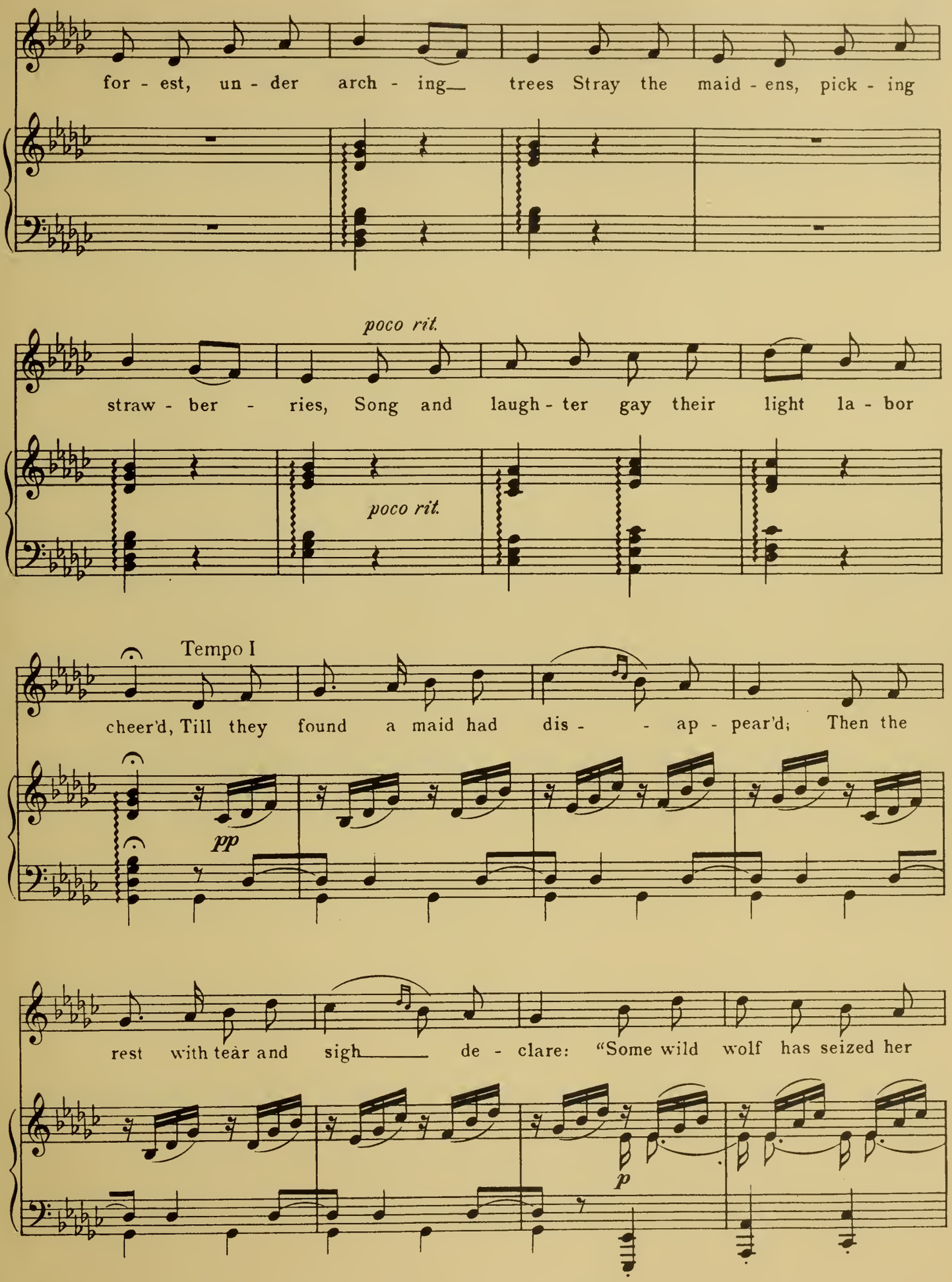
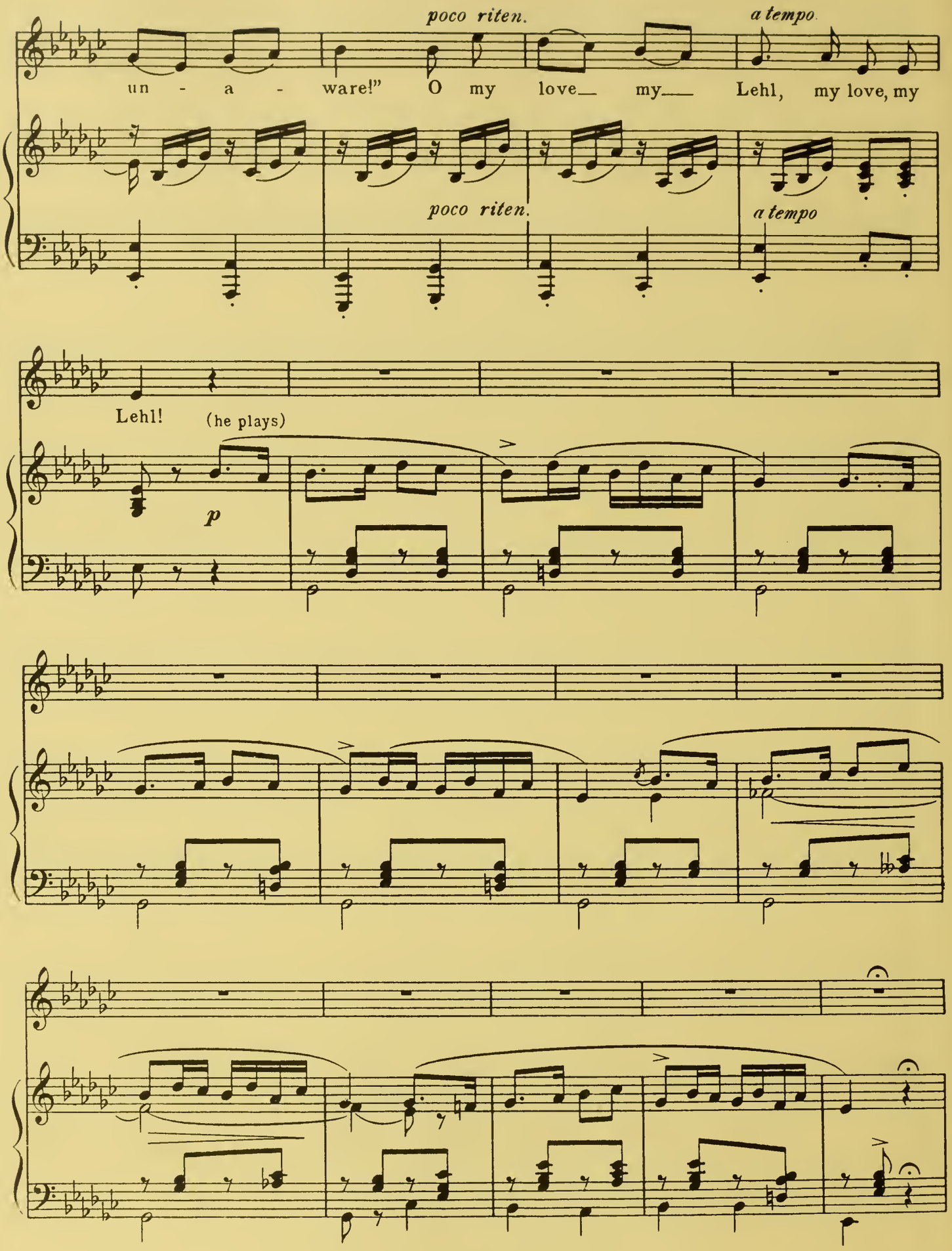
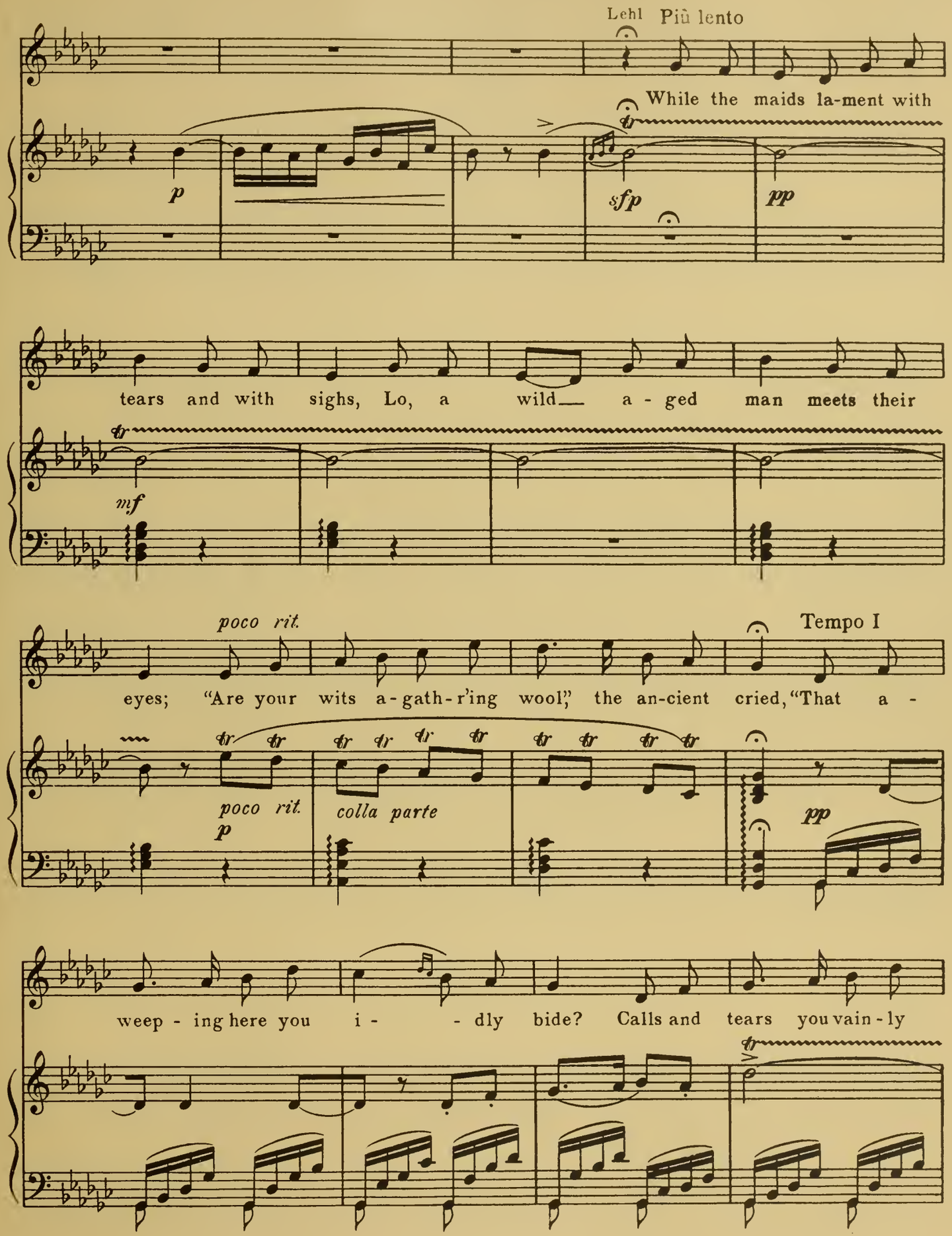
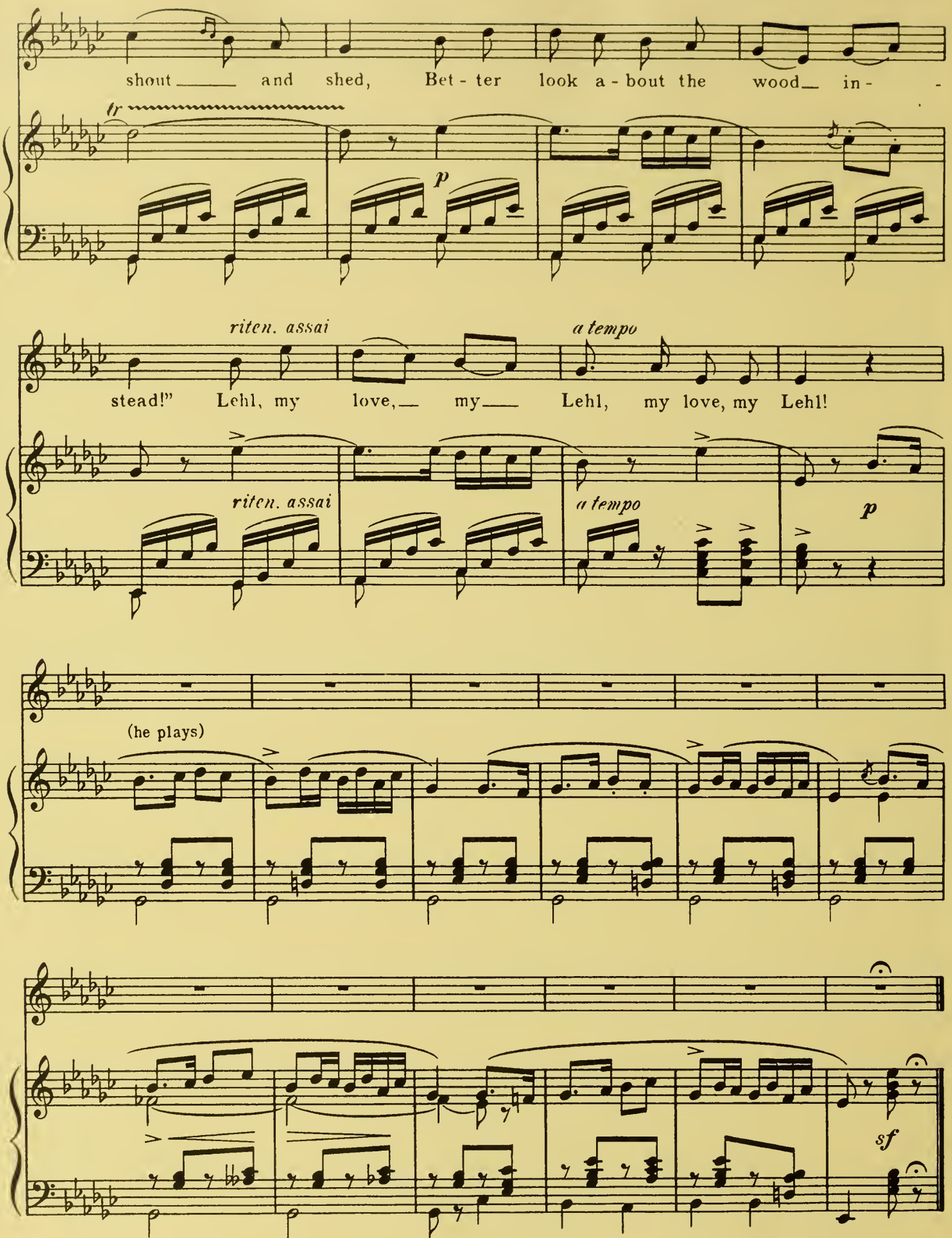
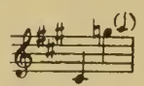

flow'rs their pet-als will— un-fold, All the maids for ber-ries search the wold, All the
poco rit.
a tempo
lads will fol-low as— of— old: Lehl, my love, my Lehl, my love, my Lehl! (he plays)
poco rit.
a tempo
p
Lehl
Più lento
Mid the


for - est, un - der arch - ing trees Stray the maid - ens, pick - ing
poco rit.
straw - ber - ries, Song and laugh - ter gay their light la - bor
poco rit.
Tempo I
cheer'd, Till they found a maid had dis - - ap - pear'd; Then the
pp
rest with tear and sigh de - clare: "Some wild wolf has seized her
p


poco riten.
a tempo
un - a - ware!" O my love my Lehl, my love, my
poco riten.
a tempo
Lehl!
(he plays)
p

Lehl
Più lento
While the maids la-ment with
p
sfp
pp
tears and with sighs, Lo, a wild a - ged man meets their
mf
poco rit.
Tempo I
eyes; "Are your wits a-gath-r'ing wool," the an-cient cried, "That a -
poco rit.
p
colla parte
pp
weep - ing here you i - - dly bide? Calls and tears you vain - ly


shout ___ and shed, Bet - ter look a - bout the wood_ in - -
tr
p
riten. assai
a tempo
stead!" Lehl, my love,_ my___ Lehl, my love, my Lehl!
riten. assai
a tempo
p
(he plays)
sf

PSYCHE
(PSYCHÉ)



(Original Key, G♭)

PIERRE CORNEILLE
Translated by Frederick H. Martens

E. PALADILHE

Andante quasi andantino

PIANO

p *rfz molto* *ff*

Ped. *

Ah, Psy-che, na - ture knows, knows how to make me
Je suis ja-loux, Psy-ché, de tou-te la na-

dim. *p* *pp* *cresc.*

jeal - ous! For too oft now your cheek the sun's bright beams ca - ress, And to
tu - re! Les ray-ons du so-leil vous bai-sent trop sou-vent, Vos che-

f *dim.*

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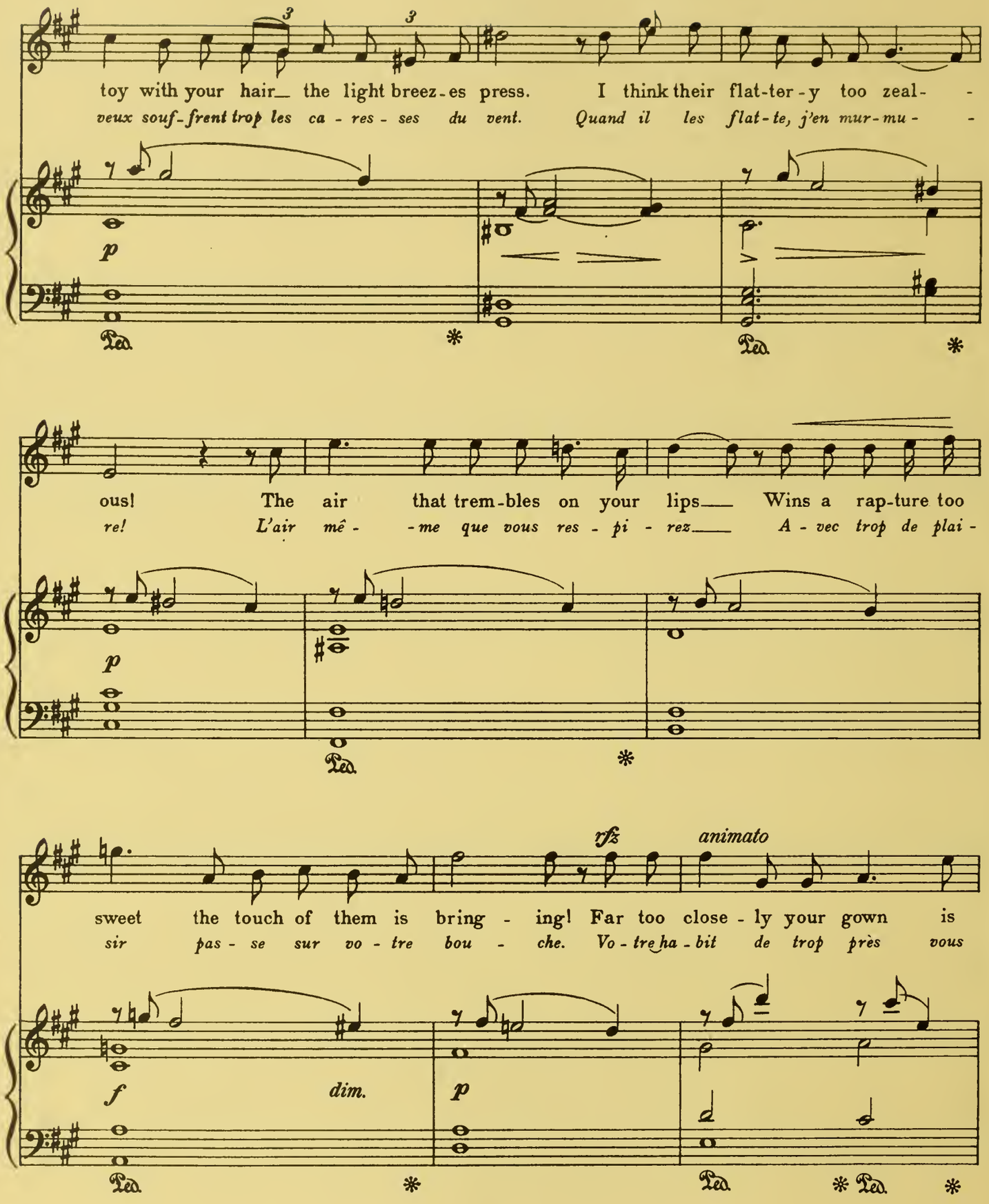
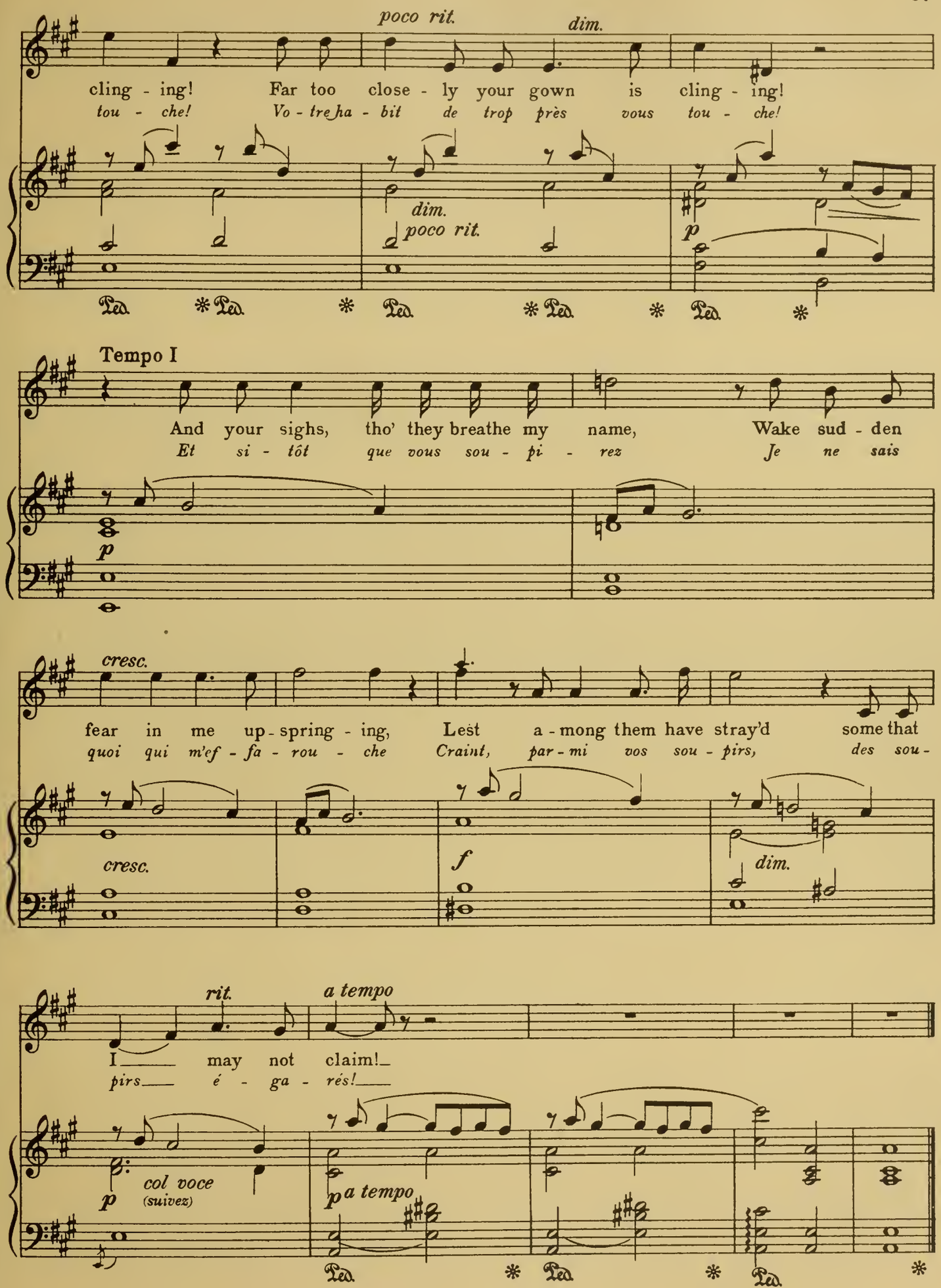
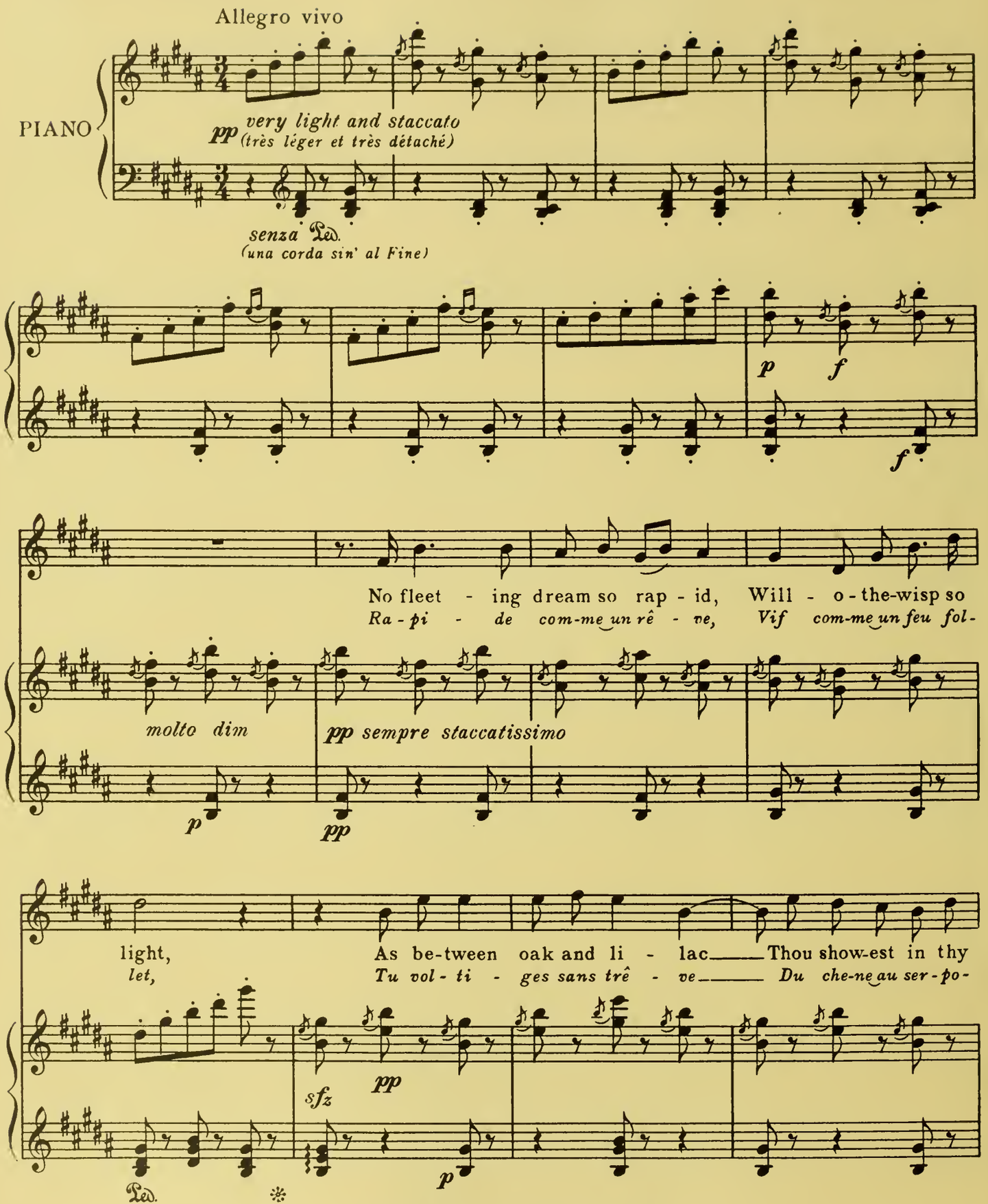

toy with your hair_ the light breez-es press. I think their flat-ter-y too zeal- -
veux souf-frent trop les ca - res - ses du vent. Quand il les flat-te, j'en mur-mu - -
p
Ped. * Ped. *
ous! The air that trem-bles on your lips___ Wins a rap-ture too
re! L'air mê - -me que vous res - pi - rez___ A - vec trop de plai -
p
Ped. *
rfz
animato
sweet the touch of them is bring - ing! Far too close - ly your gown is
sir pas - se sur vo - tre bou - che. Vo - tre ha - bit de trop près vous
f
dim.
p
Ped. * Ped. * Ped. *

poco rit.
dim.
cling - ing! Far too close - ly your gown is cling - ing!
tou - che! Vo - tre ha - bit de trop près vous tou - che!
dim.
poco rit.
p
Ped. * Ped. * Ped. * Ped. * Ped. *
Tempo I
And your sighs, tho' they breathe my name, Wake sud - den
Et si - tôt que vous sou - pi - rez Je ne sais
p
cresc.
fear in me up - spring - ing, Lest a - mong them have stray'd some that
quoi qui m'ef - fa - rou - che Craint, par - mi vos sou - pirs, des sou -
cresc.
f
dim.
rit.
a tempo
I may not claim!
pirs é - ga - rés!
p
col voce
(suivez)
p a tempo
Ped. * Ped. * Ped. *

THE WREN
(LE ROITELET)

A THEURIET
Translated by Grace Hall

ÉMILE PALADILHE
(1844-)



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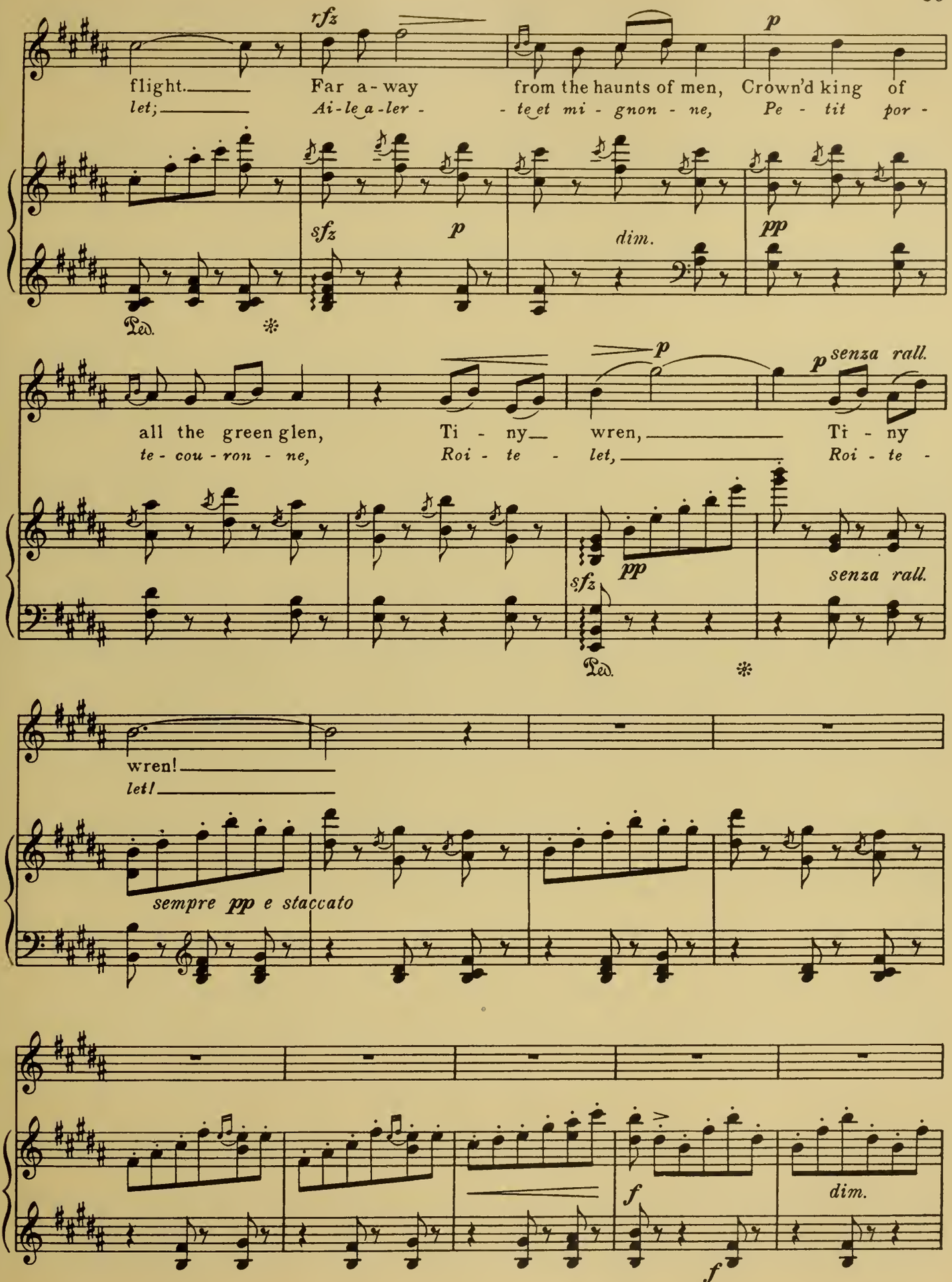
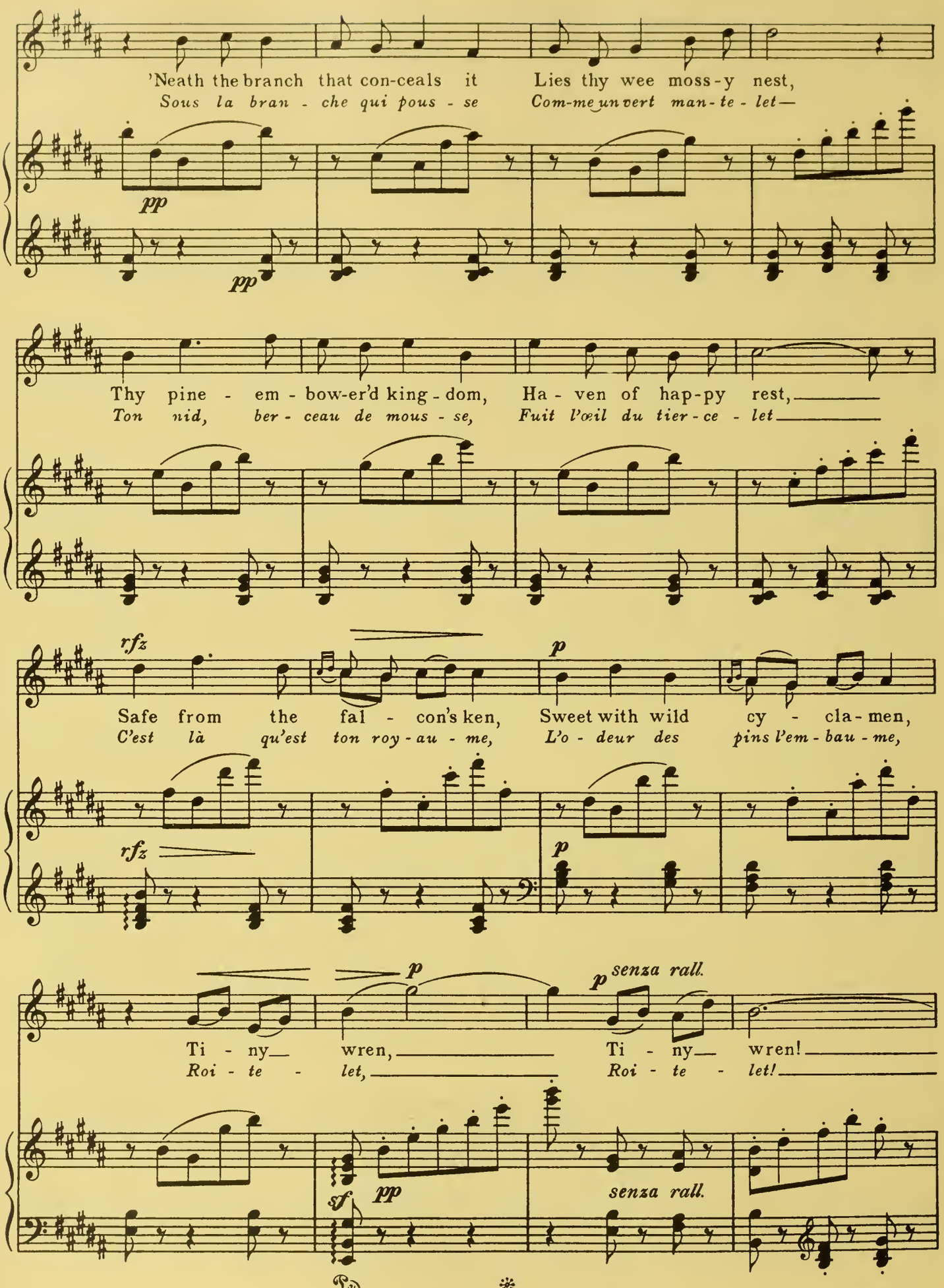
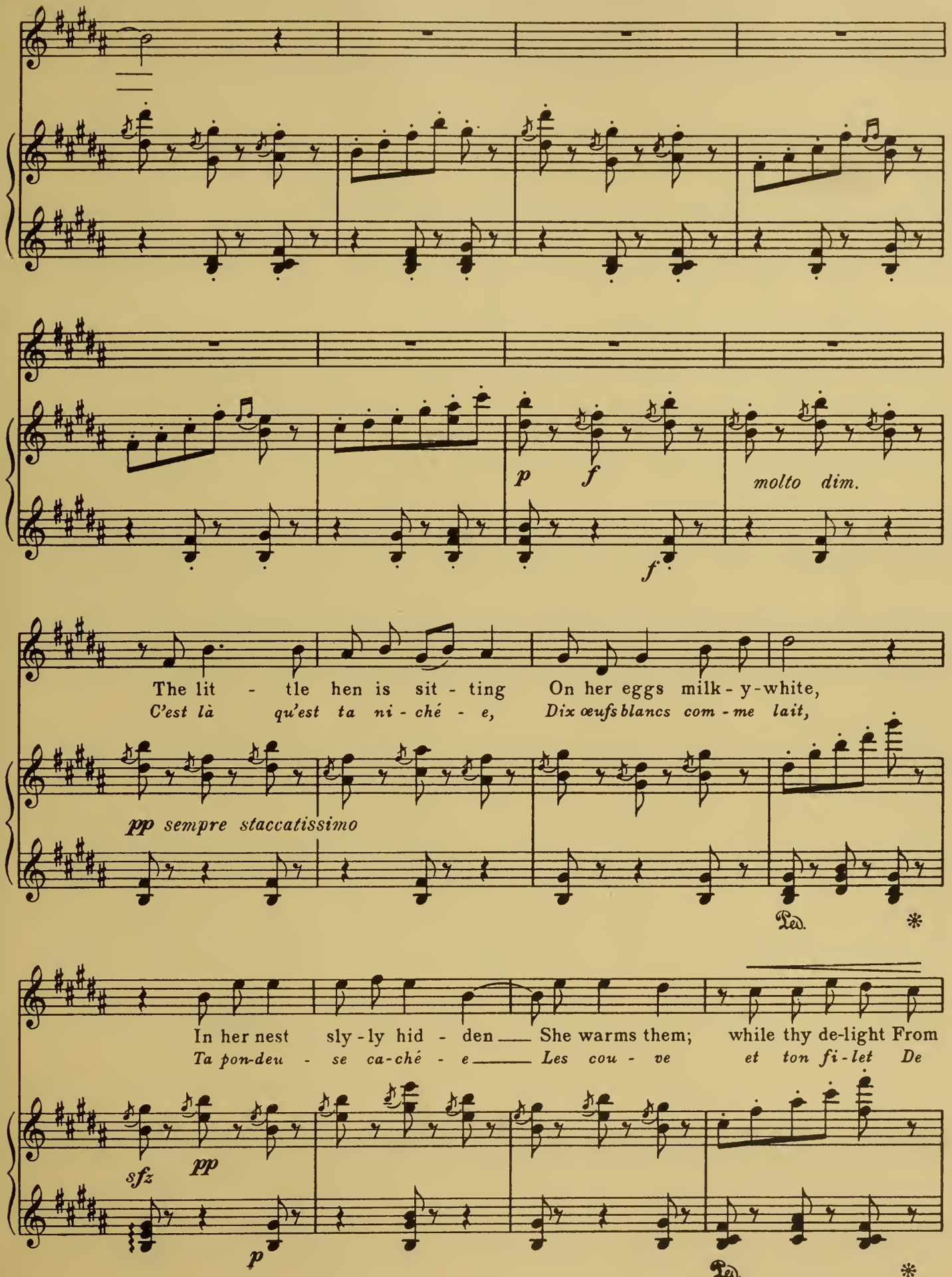
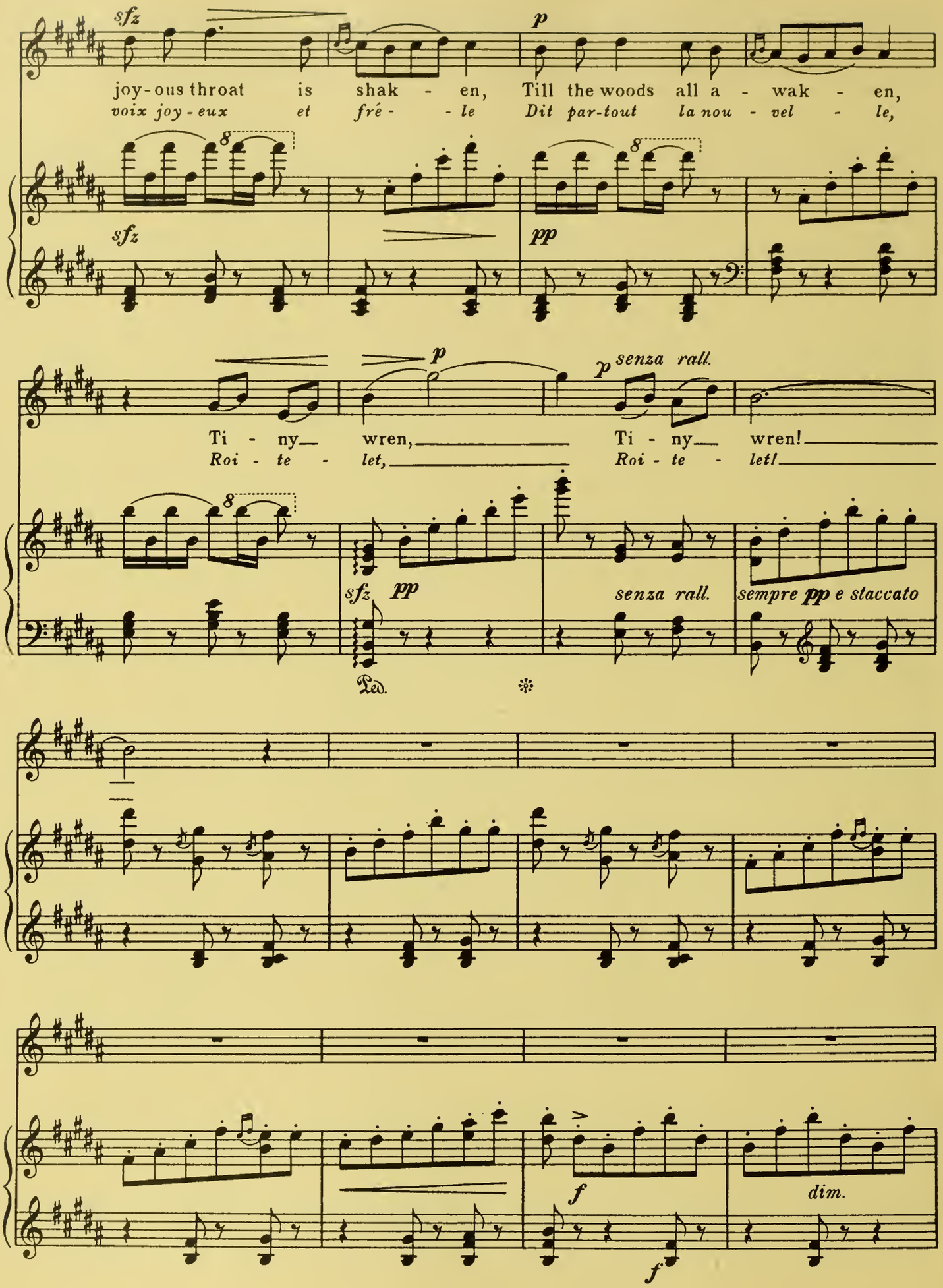
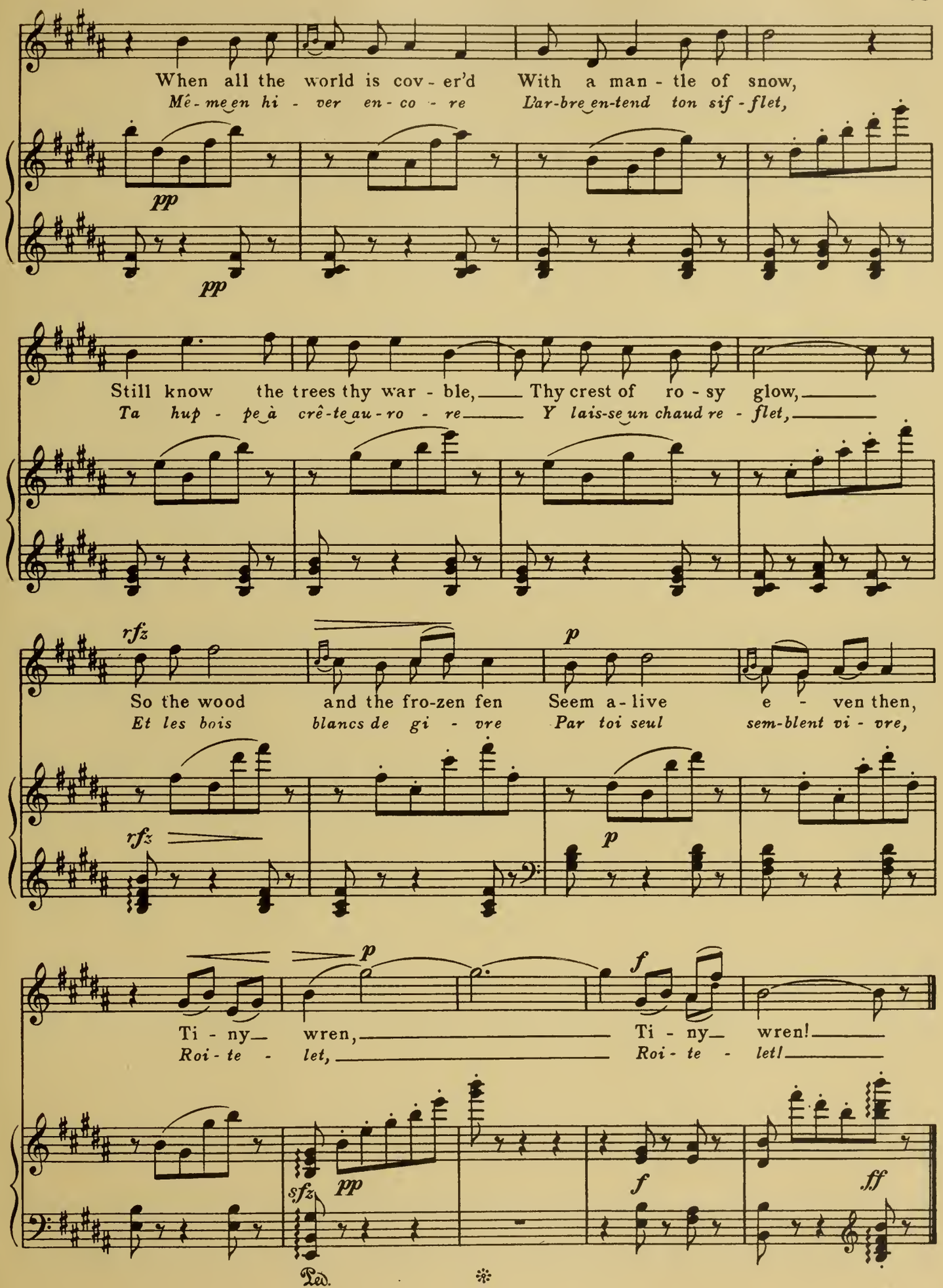

rfz
p
flight. Far a-way from the haunts of men, Crown'd king of
let; Ai-le a-ler - - te et mi - gnon - ne, Pe - tit por -
sfz
p
dim.
pp
Ped.
p
p senza rall.
all the green glen, Ti - ny wren, Ti - ny
te - cou - ron - ne, Roi - te - let, Roi - te -
pp
sfz
senza rall.
Ped.
wren!
let!
sempre pp e staccato
f
dim.
f


'Neath the branch that con-ceals it Lies thy wee moss-y nest,
Sous la bran - che qui pous - se Com-me un vert man-te - let—
pp
pp
Thy pine - em - bow-er'd king - dom, Ha - ven of hap-py rest,
Ton nid, ber - ceau de mous - se, Fuit l'œil du tier-ce - let
rfz
p
Safe from the fal - con's ken, Sweet with wild cy - cla-men,
C'est là qu'est ton roy-au - me, L'o - deur des pins l'em - bau - me,
rfz
p
p
p senza rall.
Ti - ny wren, Ti - ny wren!
Roi - te - let, Roi - te - let!
sf
pp
senza rall.
Ped.
*


p
f
molto dim.
f
The lit - tle hen is sit - ting On her eggs milk - y-white,
C'est là qu'est ta ni - ché - e, Dix œufs blancs com - me lait,
pp sempre staccatissimo
Ped. *
In her nest sly - ly hid - den She warms them; while thy de-light From
Ta pon-deu - se ca-ché - e Les cou - ve et ton fi - let De
sfz
pp
p
Ped. *

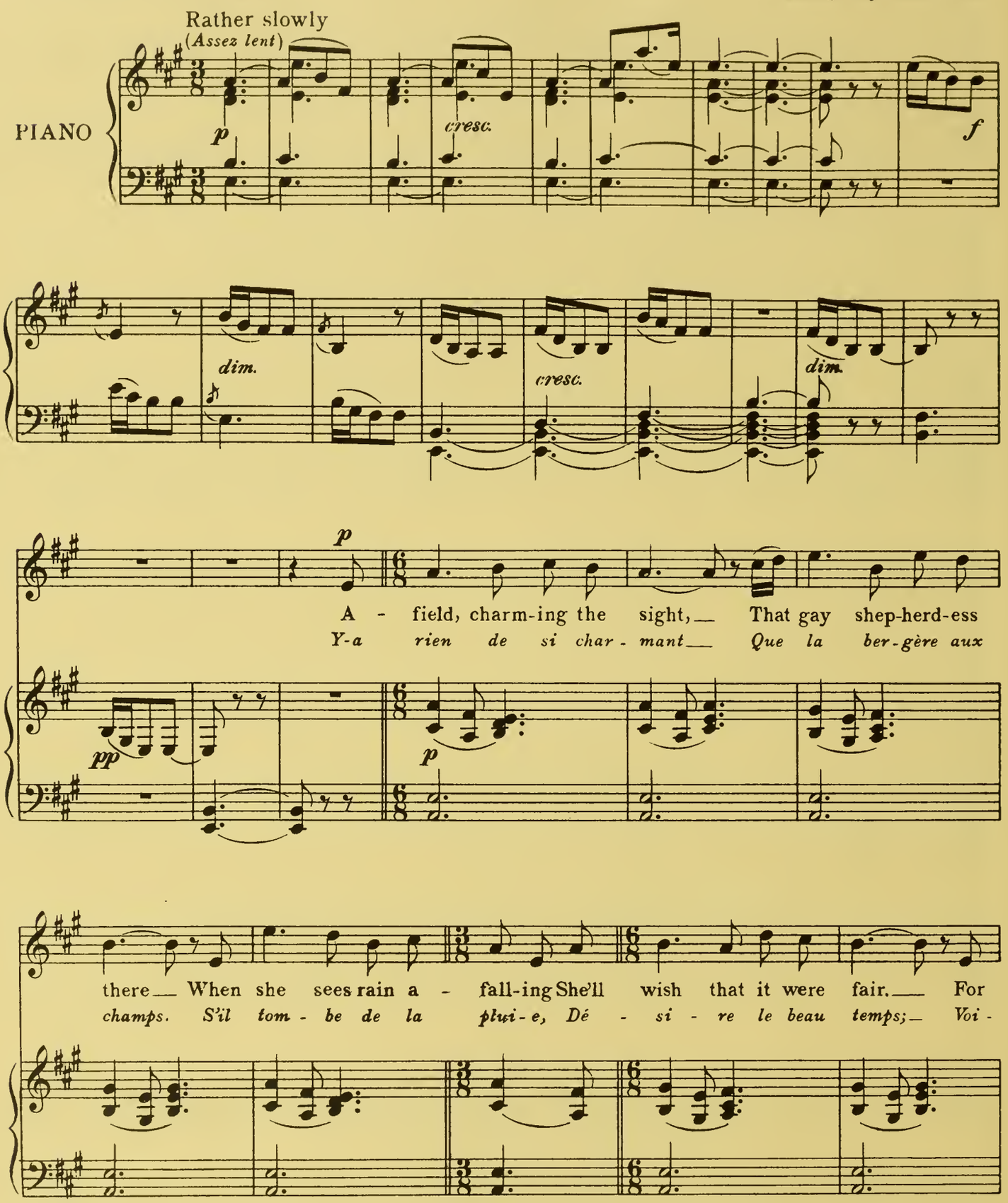

sfz
joy-ous throat is shak - en,
voix joy-eux et fré - - le
p
Till the woods all a - wak - en,
Dit par-tout la nou - vel - le,
8
sfz
pp
p
Ti - ny wren,
Roi - te - let,
p senza rall.
Ti - ny wren!
Roi - te - let!
8
sfz pp
senza rall.
sempre pp e staccato
Ped.
f
dim.
f


When all the world is cov - er'd With a man - tle of snow,
Mé - me en hi - ver en - co - re L'ar-bre en-tend ton sif - flet,
pp
pp
Still know the trees thy war - ble, Thy crest of ro - sy glow,
Ta hup - pe à crê-te au - ro - re Y lais-se un chaud re - flet,
rfz
So the wood and the fro-zen fen Seem a - live e - ven then,
Et les bois blancs de gi - vre Par toi seul sem-blent vi - vre,
rfz
p
p
Ti - ny wren, Ti - ny wren!
Roi - te - let, Roi - te - let!
sfz
pp
f
ff
Ped.

THE SHEPHERDESS OF THE FIELDS

(LA BERGÈRE AUX CHAMPS)

Translated by Frederick H. Martens

French Folksong
Arranged by Julien Tiersot

Rather slowly
(Assez lent)
PIANO
p
cresc.
f
dim.
cresc.
dim.
p
A - field, charm-ing the sight, That gay shep-herd-ess
Y-a rien de si char - mant Que la ber-gère aux
pp
p
there When she sees rain a - fall-ing She'll wish that it were fair. For
champs. S'il tom - be de la plui - e, Dé - si - re le beau temps; Voi -

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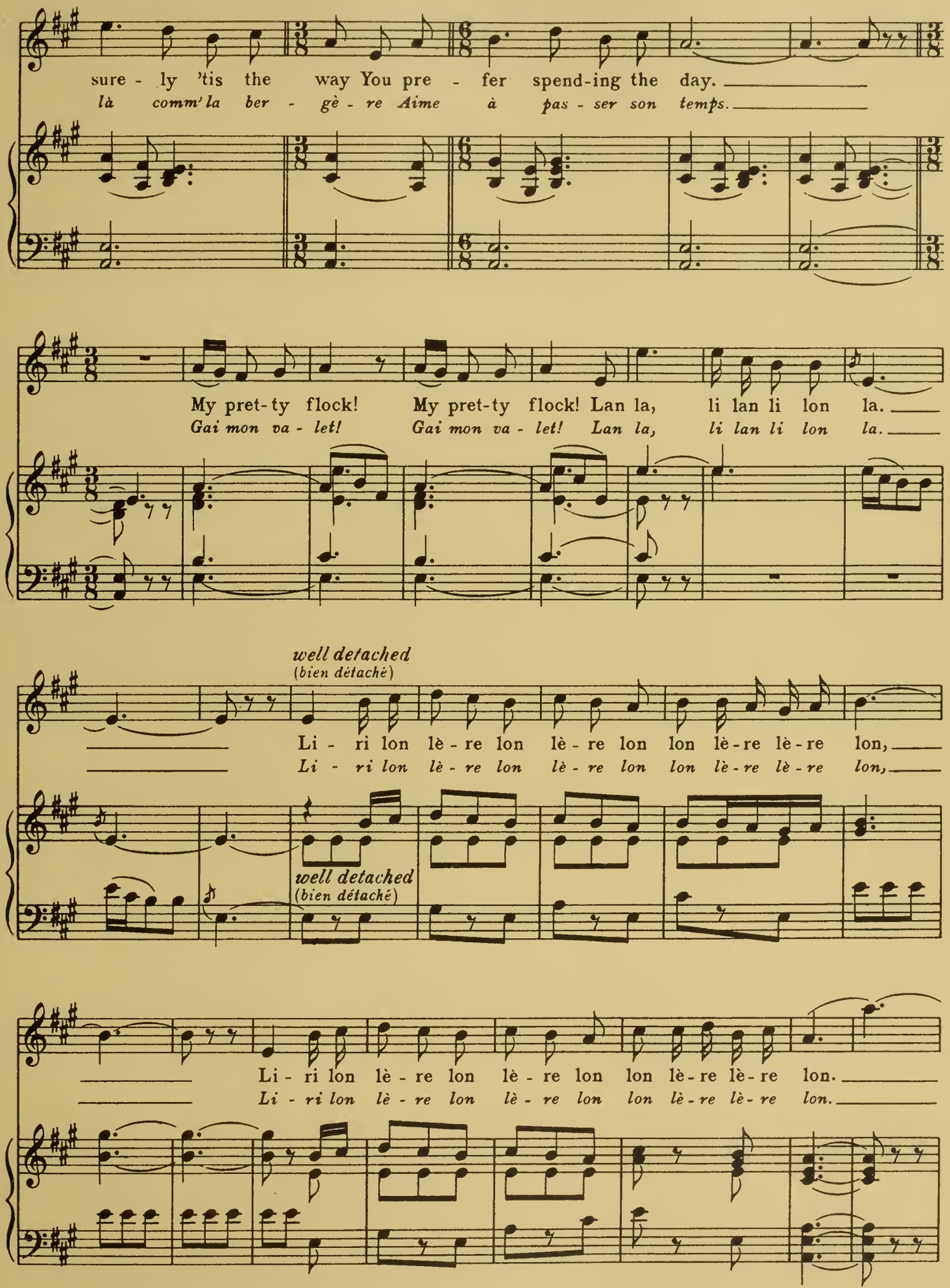
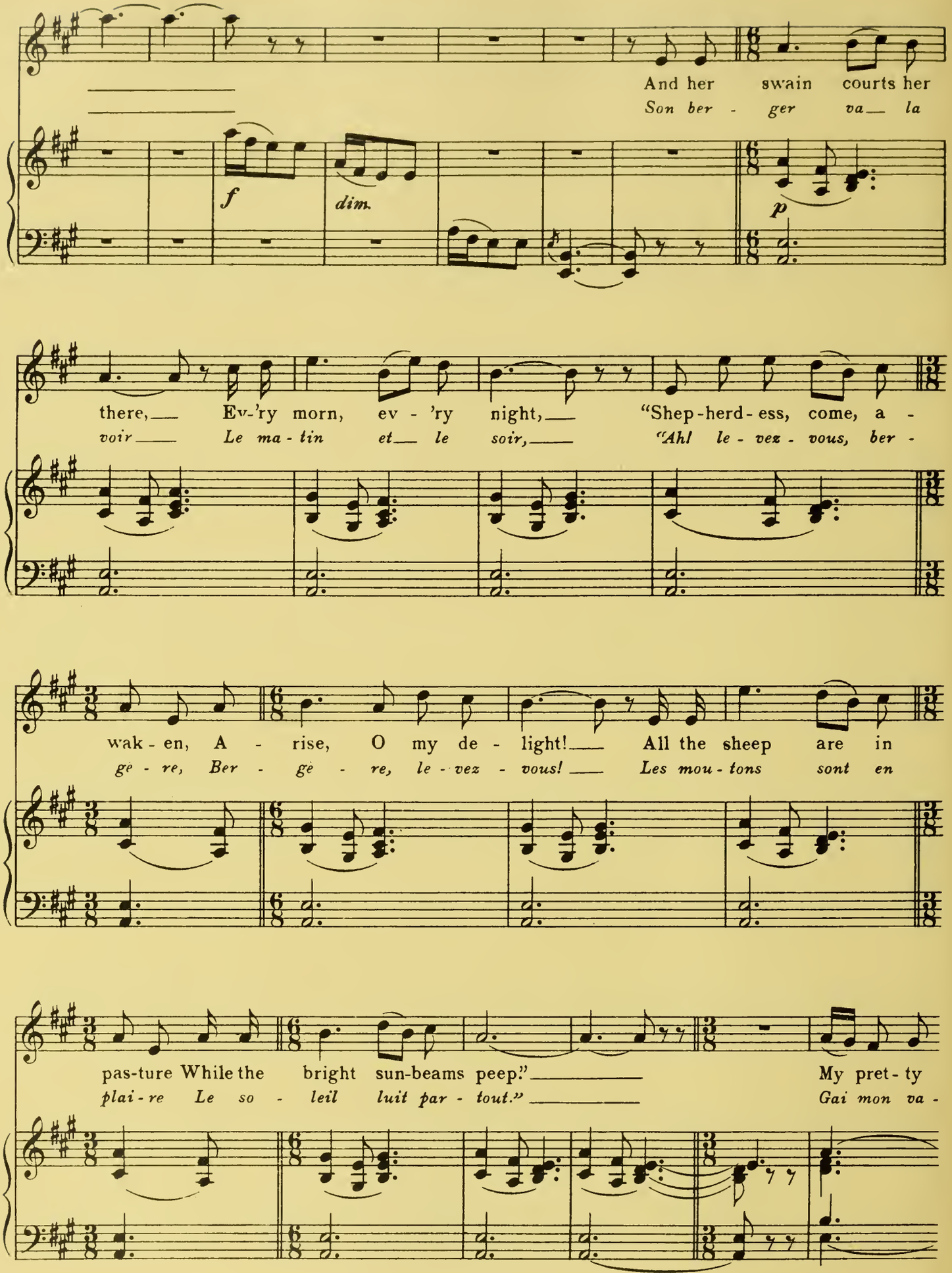
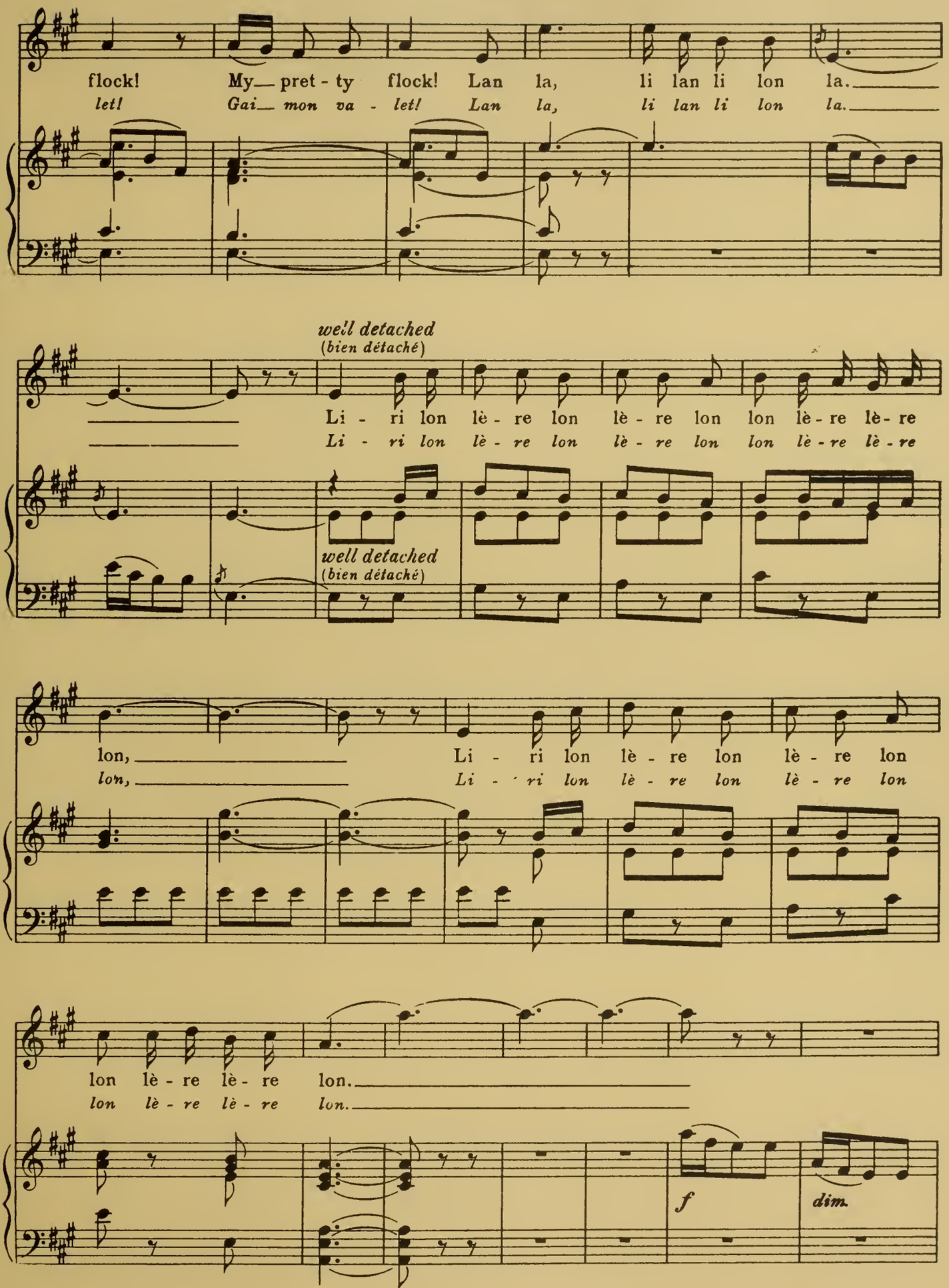
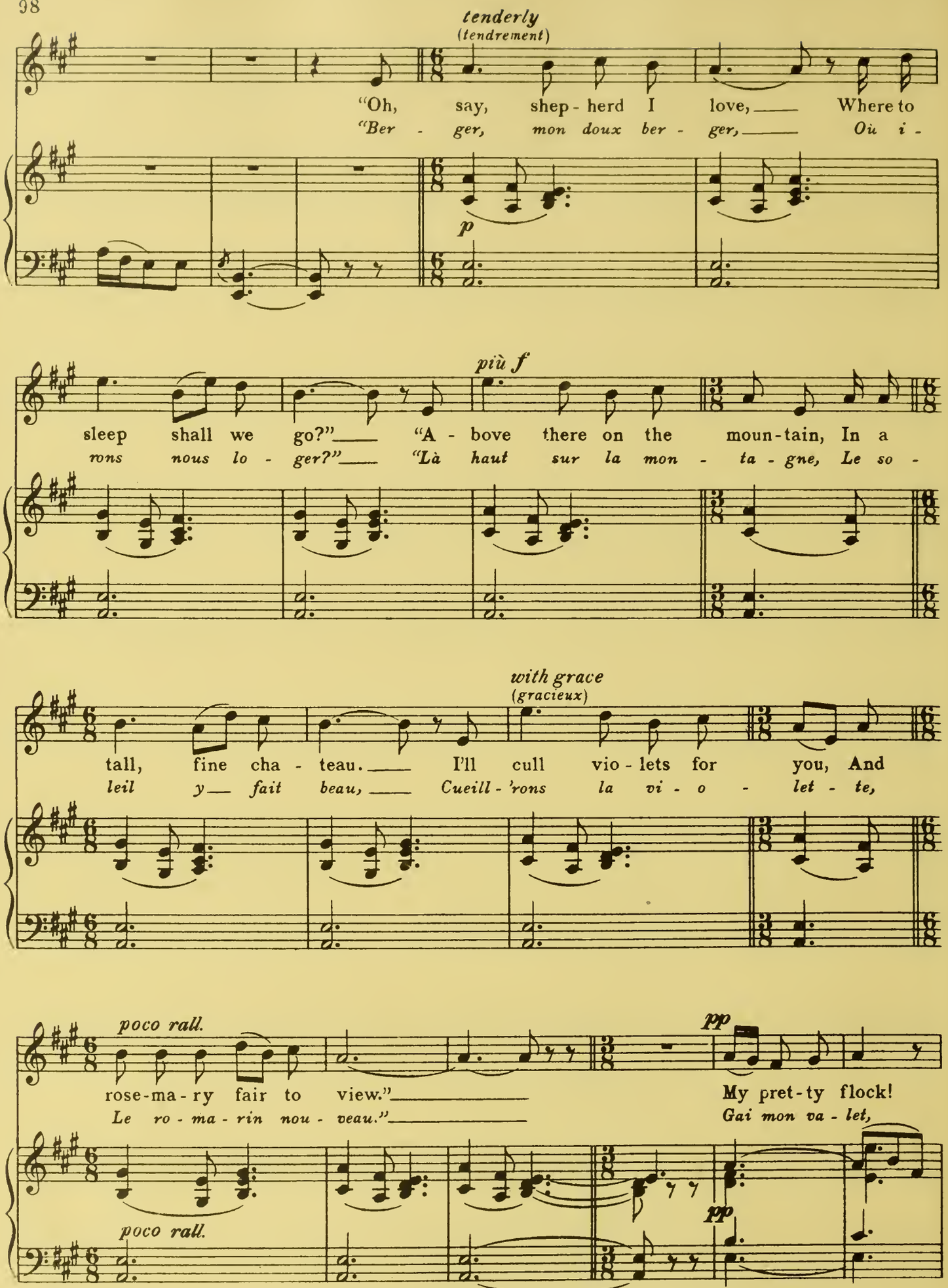
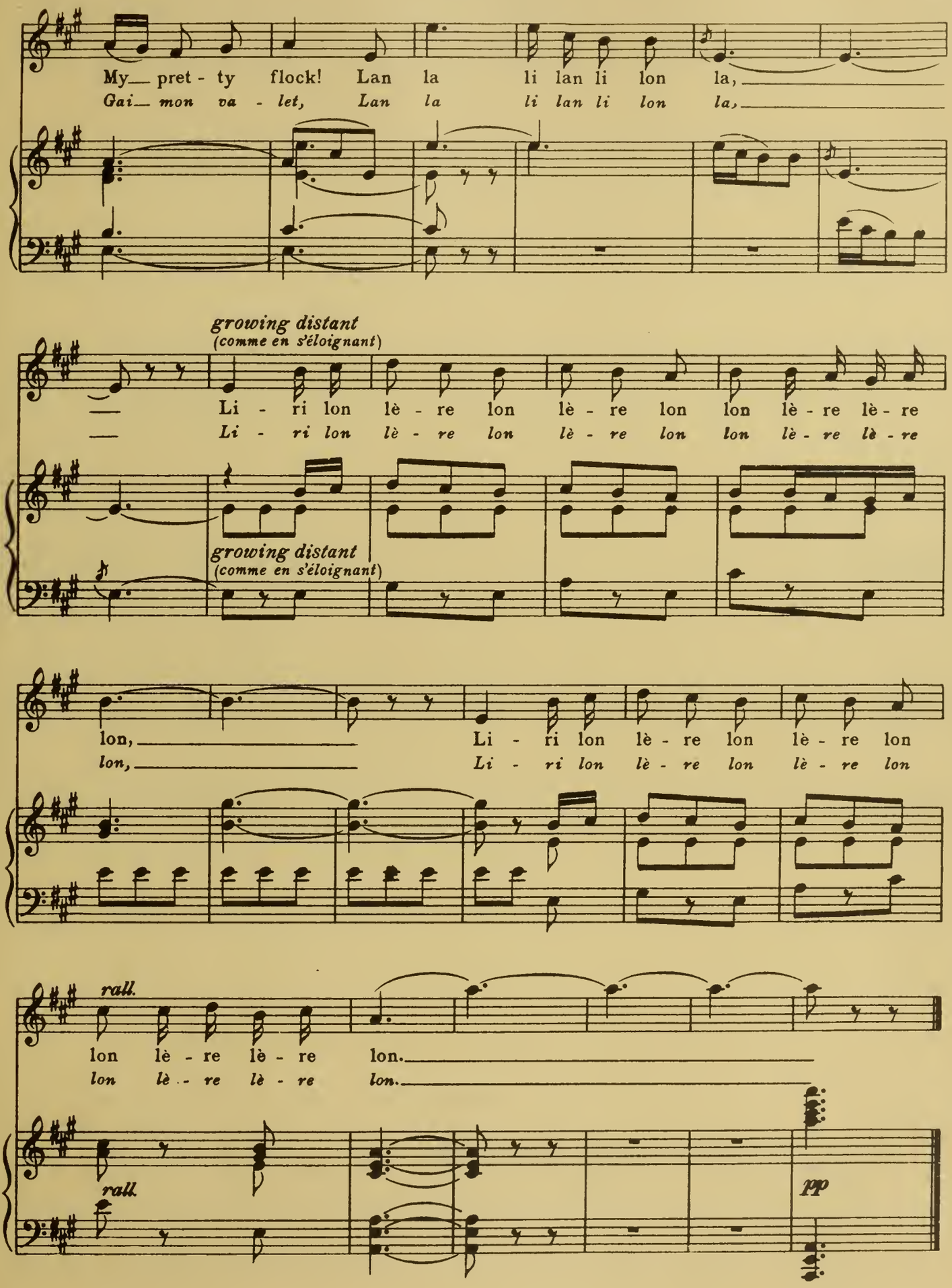

sure - ly 'tis the way You pre - fer spend-ing the day.
là comm' la ber - gè - re Aime à pas - ser son temps.
My pret-ty flock! My pret-ty flock! Lan la, li lan li lon la.
Gai mon va - let! Gai mon va - let! Lan la, li lan li lon la.
well detached
(bien détaché)
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re lon,
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re lon,
well detached
(bien détaché)
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re lon.
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re lon.


And her swain courts her
Son ber - ger va__ la
f
dim.
p
there,__ Ev-'ry morn, ev - 'ry night,__ "Shep-herd-ess, come, a -
voir__ Le ma - tin et__ le soir,__ "Ah! le - vez - vous, ber -
wak - en, A - rise, O my de - light!__ All the sheep are in
gè - re, Ber - gè - re, le - vez - vous!__ Les mou - tons sont en
pas-ture While the bright sun-beams peep."__ My pret - ty
plai - re Le so - leil luit par - tout."__ Gai mon va -

flock! My pret - ty flock! Lan la, li lan li lon la.
let! Gai mon va - let! Lan la, li lan li lon la.
well detached
(bien détaché)
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re
well detached
(bien détaché)
lon, Li - ri lon lè - re lon lè - re lon
lon, Li - ri lon lè - re lon lè - re lon
lon lè - re lè - re lon.
lon lè - re lè - re lon.
f
dim.

tenderly
(tendrement)
"Oh, say, shep - herd I love, Where to
"Ber - ger, mon doux ber - ger, Où i -
p
sleep shall we go?" "A - bove there on the moun-tain, In a
rons nous lo - ger?" "Là haut sur la mon - ta - gne, Le so -
più f
with grace
(gracieux)
tall, fine cha - teau. I'll cull vio - lets for you, And
leil y fait beau, Cueill - 'rons la vi - o - let - te,
poco rall.
rose-ma-ry fair to view."
Le ro - ma - rin nou - veau."
pp
My pret-ty flock!
Gai mon va - let,
poco rall.
pp


My pret - ty flock! Lan la li lan li lon la,
Gai mon va - let, Lan la li lan li lon la,
growing distant
(comme en s'éloignant)
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re
Li - ri lon lè - re lon lè - re lon lon lè - re lè - re
growing distant
(comme en s'éloignant)
lon,
lon,
Li - ri lon lè - re lon lè - re lon
Li - ri lon lè - re lon lè - re lon
rall.
lon lè - re lè - re lon.
lon lè - re lè - re lon.
rall.
pp

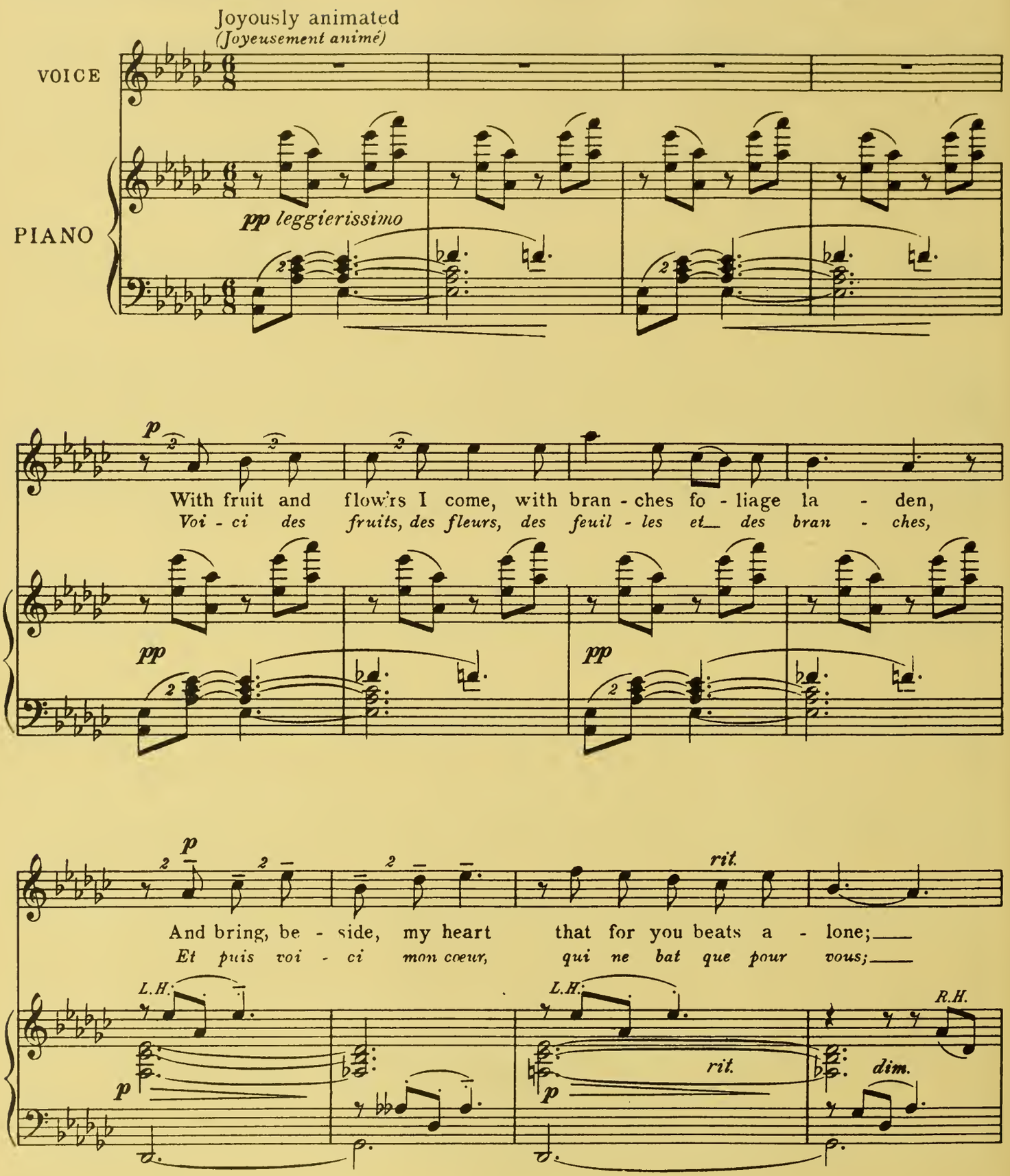
GREEN

(Aquarelle, № 1)

(Composed in 1888)

PAUL VERLAINE (1844-1896)
Translated by Frederick H. Martens

(Original Key)

ACHILLE CLAUDE DEBUSSY
(1862 -)

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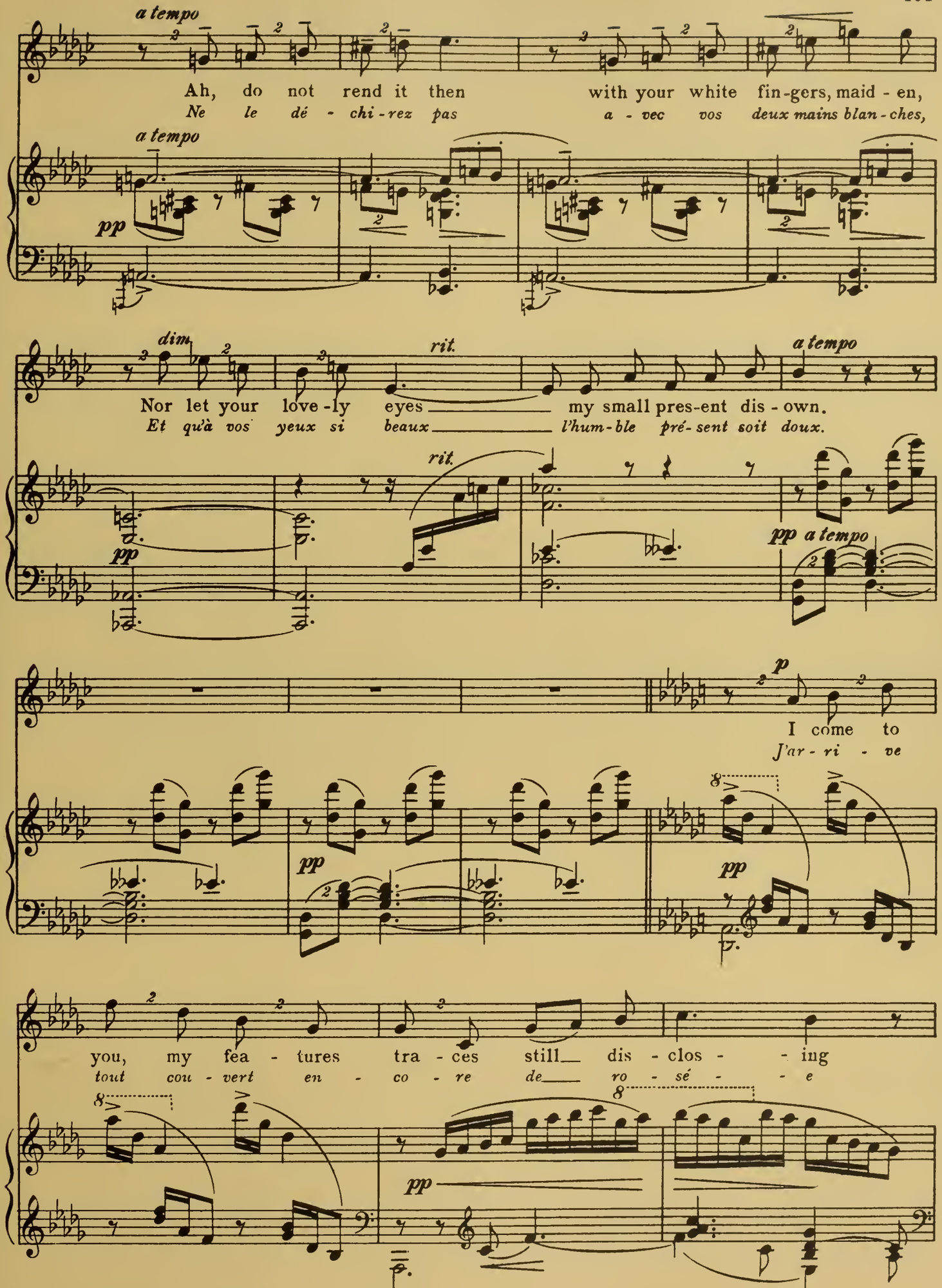
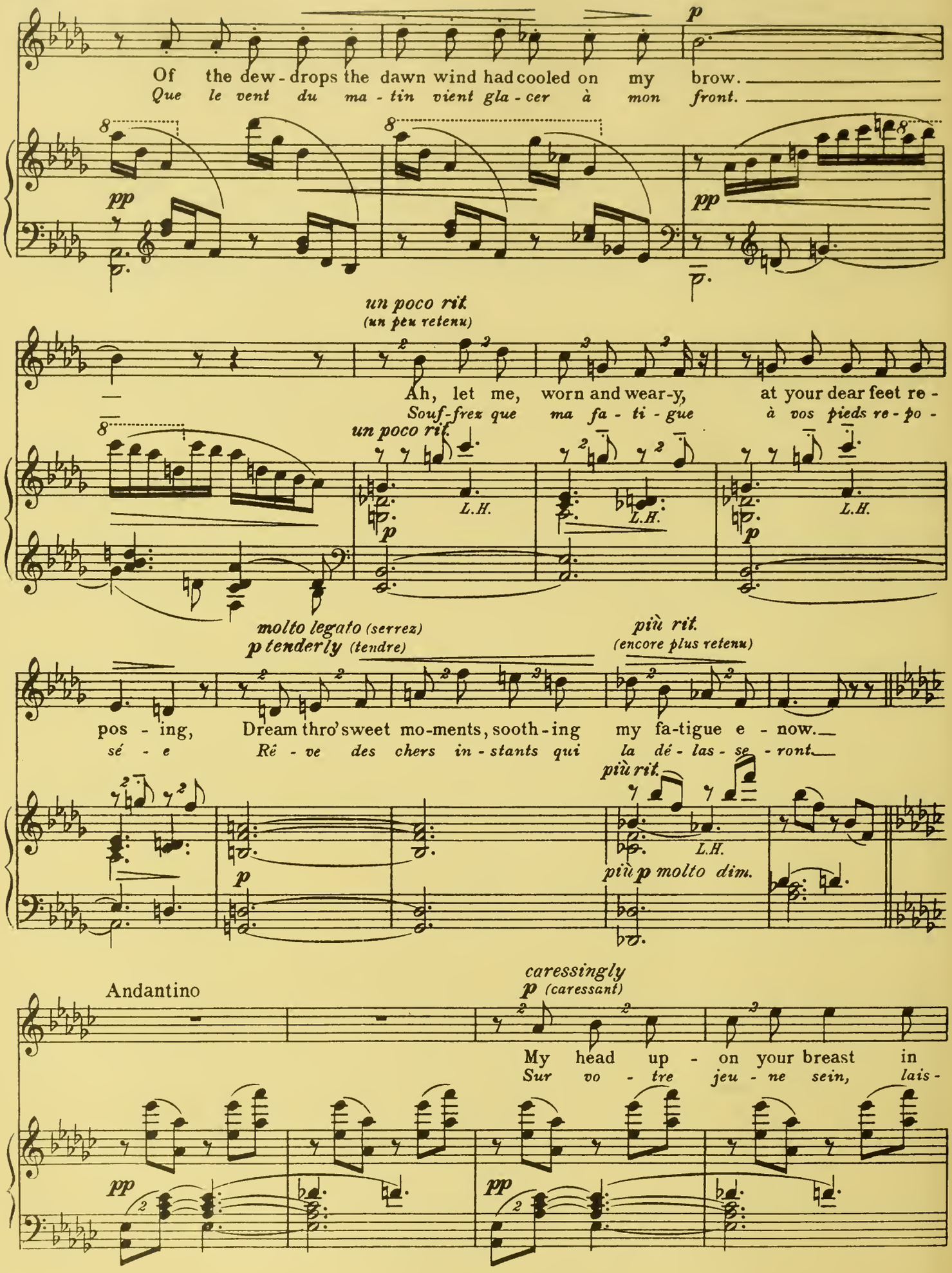
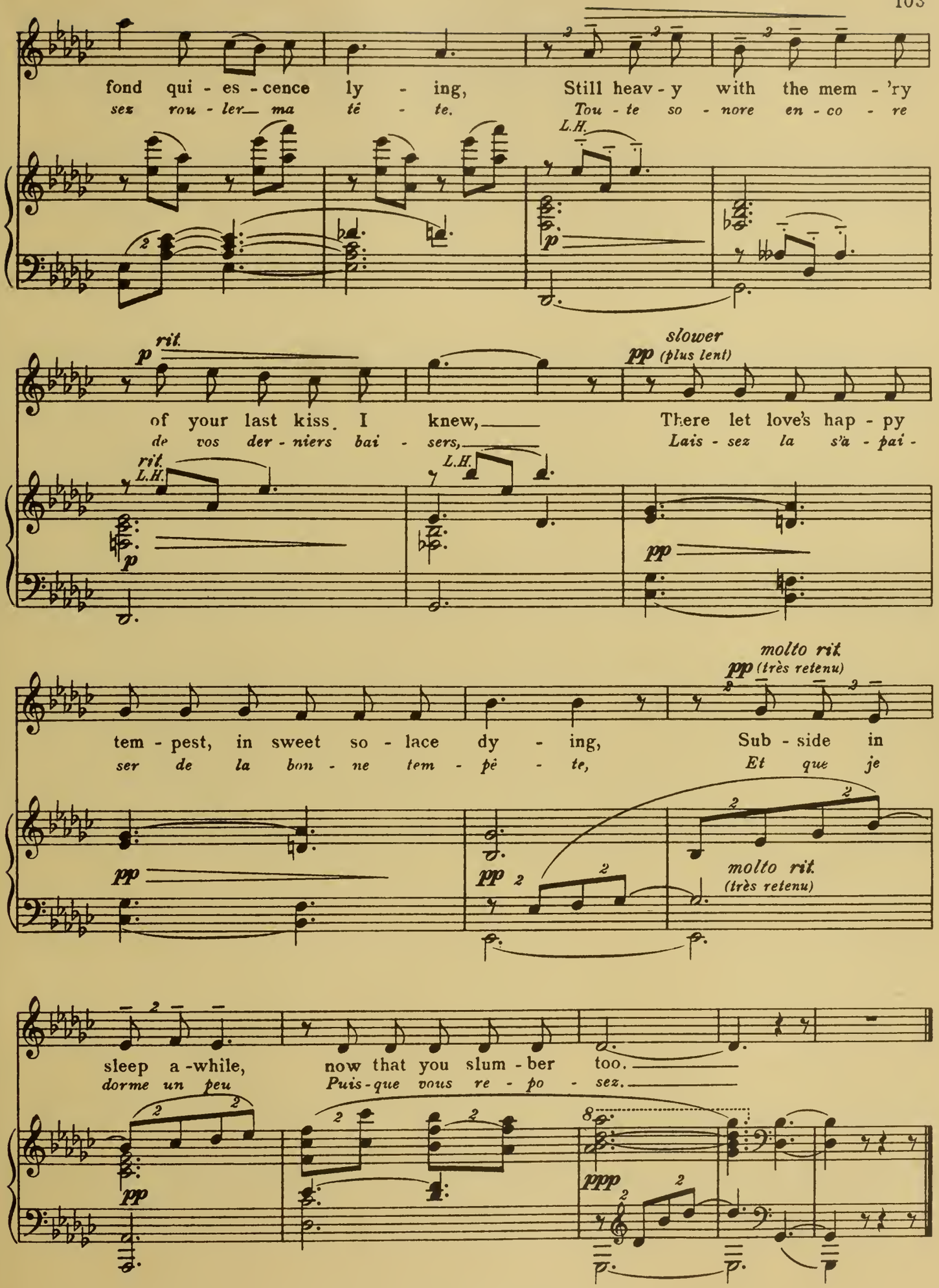

a tempo
Ah, do not rend it then with your white fin-gers, maid-en,
Ne le dé-chi-rez pas a-vec vos deux mains blan-ches,
a tempo
pp
dim.
rit.
a tempo
Nor let your love-ly eyes my small pres-ent dis-own.
Et qu'à vos yeux si beaux l'hum-ble pré-sent soit doux.
rit.
pp
pp a tempo
p
I come to
J'ar-ri-ve
pp
pp
you, my fea-tures tra-ces still dis-clos-ing
tout cou-vert en-co-re de ro-sé-e
pp


p
Of the dew-drops the dawn wind had cooled on my brow.
Que le vent du ma-tin vient gla-cer à mon front.
pp
pp
un poco rit.
(un peu retenu)
Ah, let me, worn and wear-y, at your dear feet re-
Souf-frez que ma fa-ti-gue à vos pieds re-po-
un poco rit.
L.H.
L.H.
L.H.
p
molto legato (serrez)
p tenderly (tendre)
più rit.
(encore plus retenu)
pos-ing, Dream thro' sweet mo-ments, sooth-ing my fa-tigue e-now.
sé-e Rê-ve des chers in-stants qui la dé-las-se-ront.
più rit.
L.H.
più p molto dim.
p
Andantino
caressingly
p (caressant)
My head up-on your breast in
Sur vo-tre jeu-ne sein, lais-
pp
pp

fond qui - es - cence ly - ing, Still heav - y with the mem - 'ry
sez rou - ler ma té - te. Tou - te so - nore en - co - re
L.H.
p
rit.
slower
pp (plus lent)
of your last kiss I knew, There let love's hap - py
de vos der - niers bai - sers, Lais - sez la s'a - pai -
molto rit.
(très retenu)
tem - pest, in sweet so - lace dy - ing, Sub - side in
ser de la bon - ne tem - pê - te, Et que je
sleep a - while, now that you slum - ber too.
dorme un peu Puis - que vous re - po - sez.
ppp

To Mme Lucien Fontaine

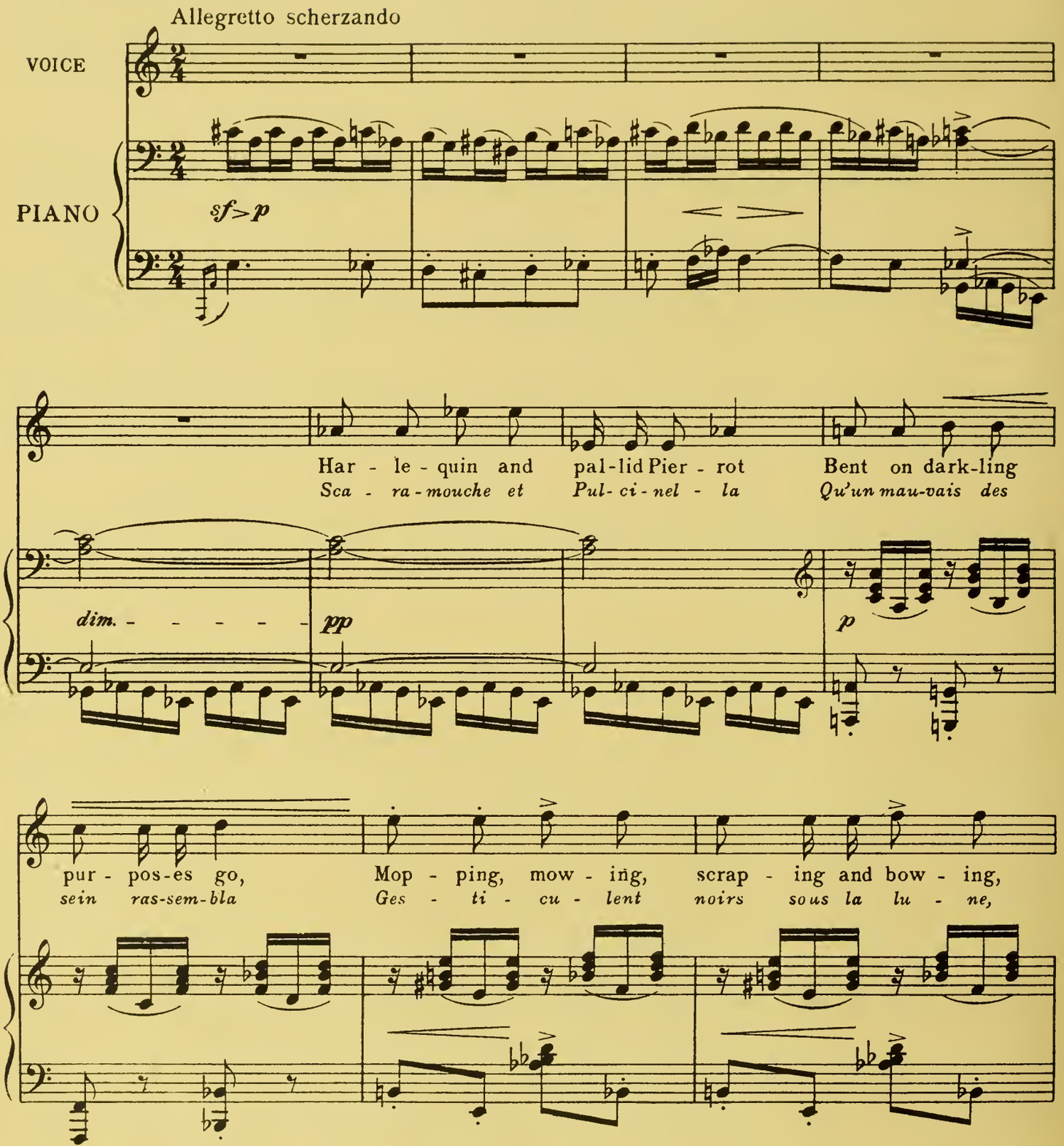
PUPPETS

(FANTOCHES)

(Fêtes galantes, № 2)

(Original Key)

PAUL VERLAINE (1844 - 1896)
Translated by Grace Hall

ACHILLE CLAUDE DEBUSSY
(1862 -

Allegretto scherzando
VOICE
PIANO
sf>p
Har - le - quin and pal-lid Pier - rot Bent on dark-ling
Sca - ra-mouche et Pul- ci-nel - la Qu'un mau-vais des
dim. - - - - - -
pp
p
pur - pos-es go, Mop - ping, mow - ing, scrap - ing and bow - ing,
sein ras-sem-bla Ges - ti - cu - lent noirs sous la lu - ne,

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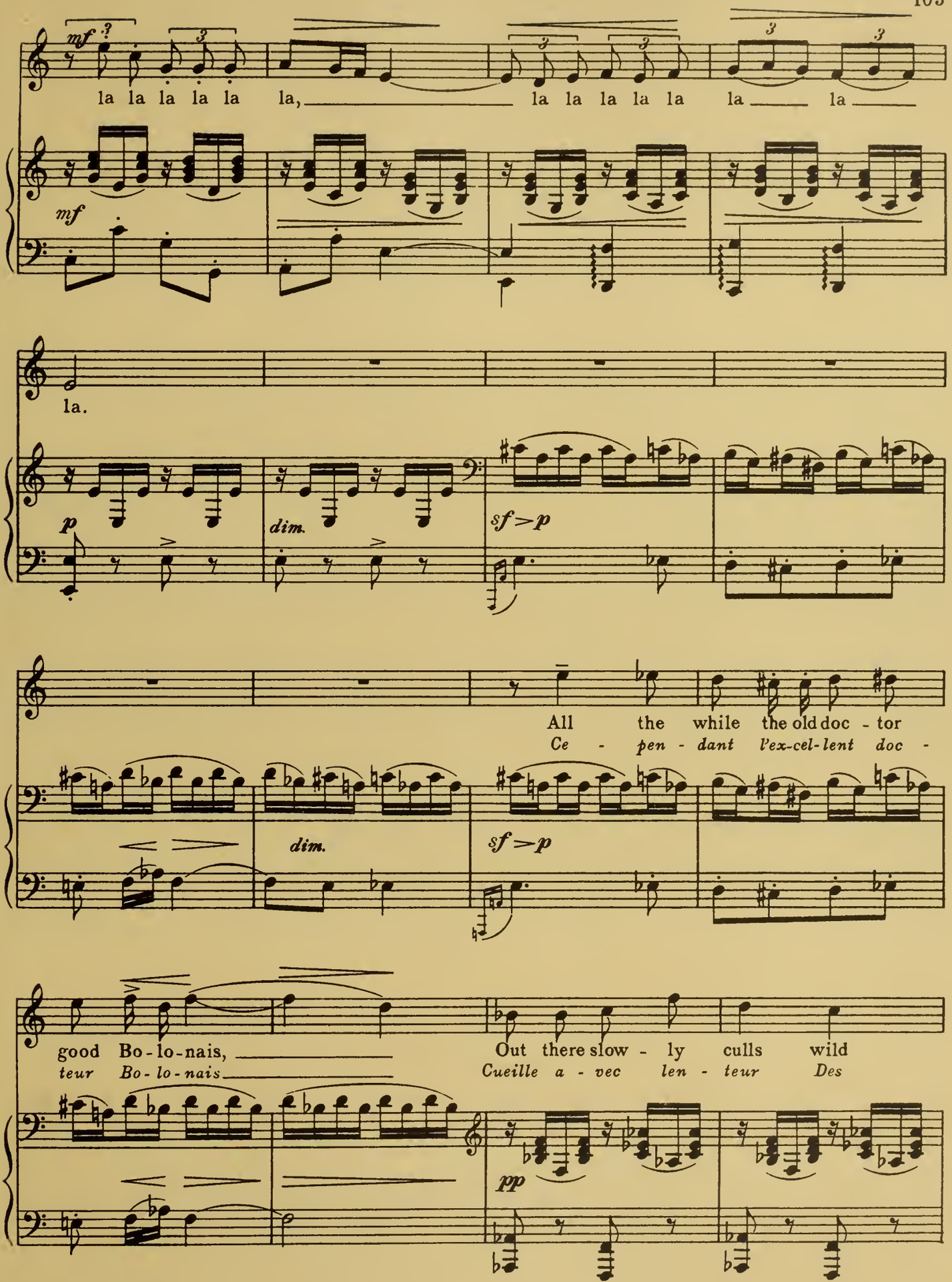
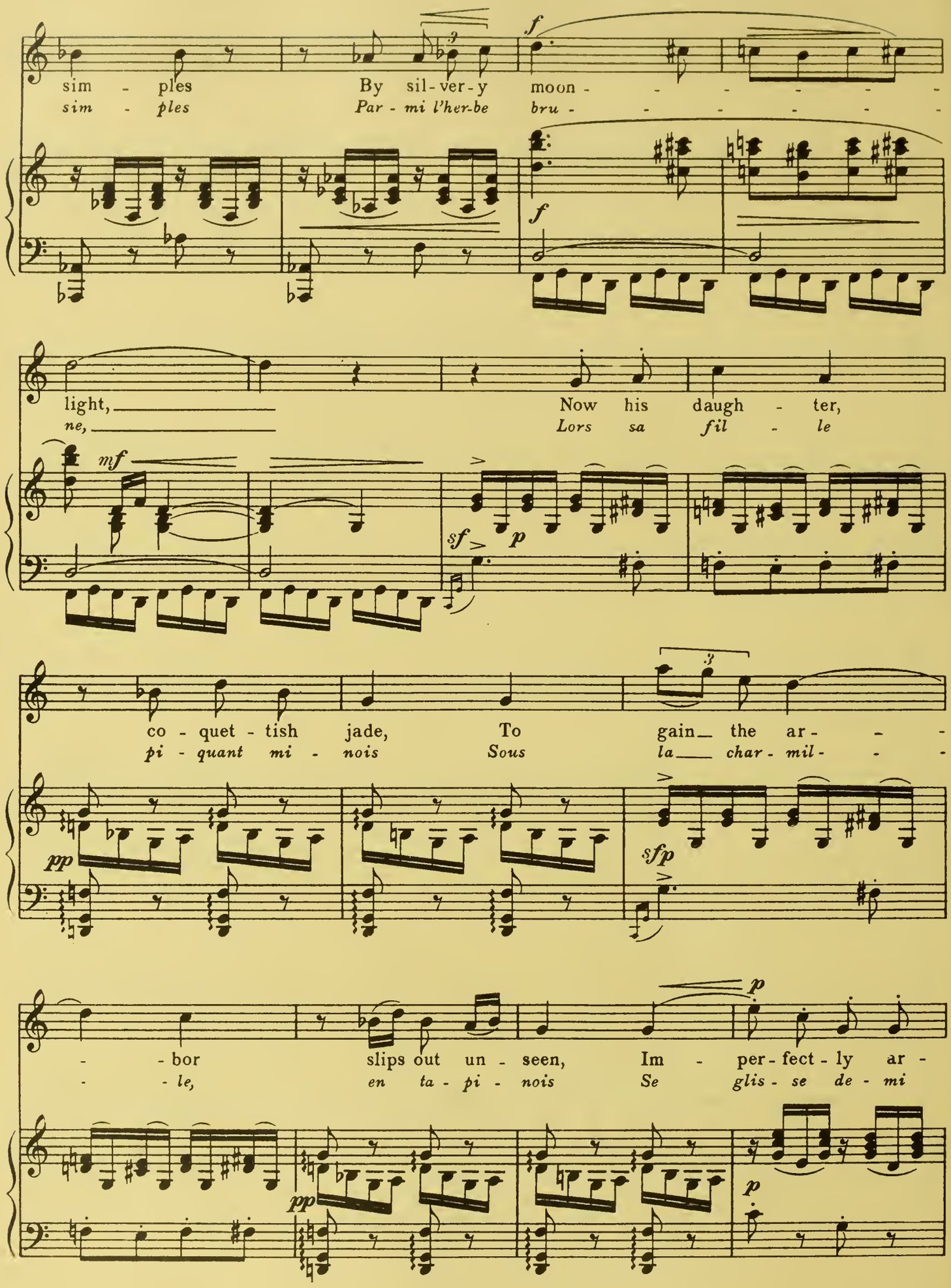
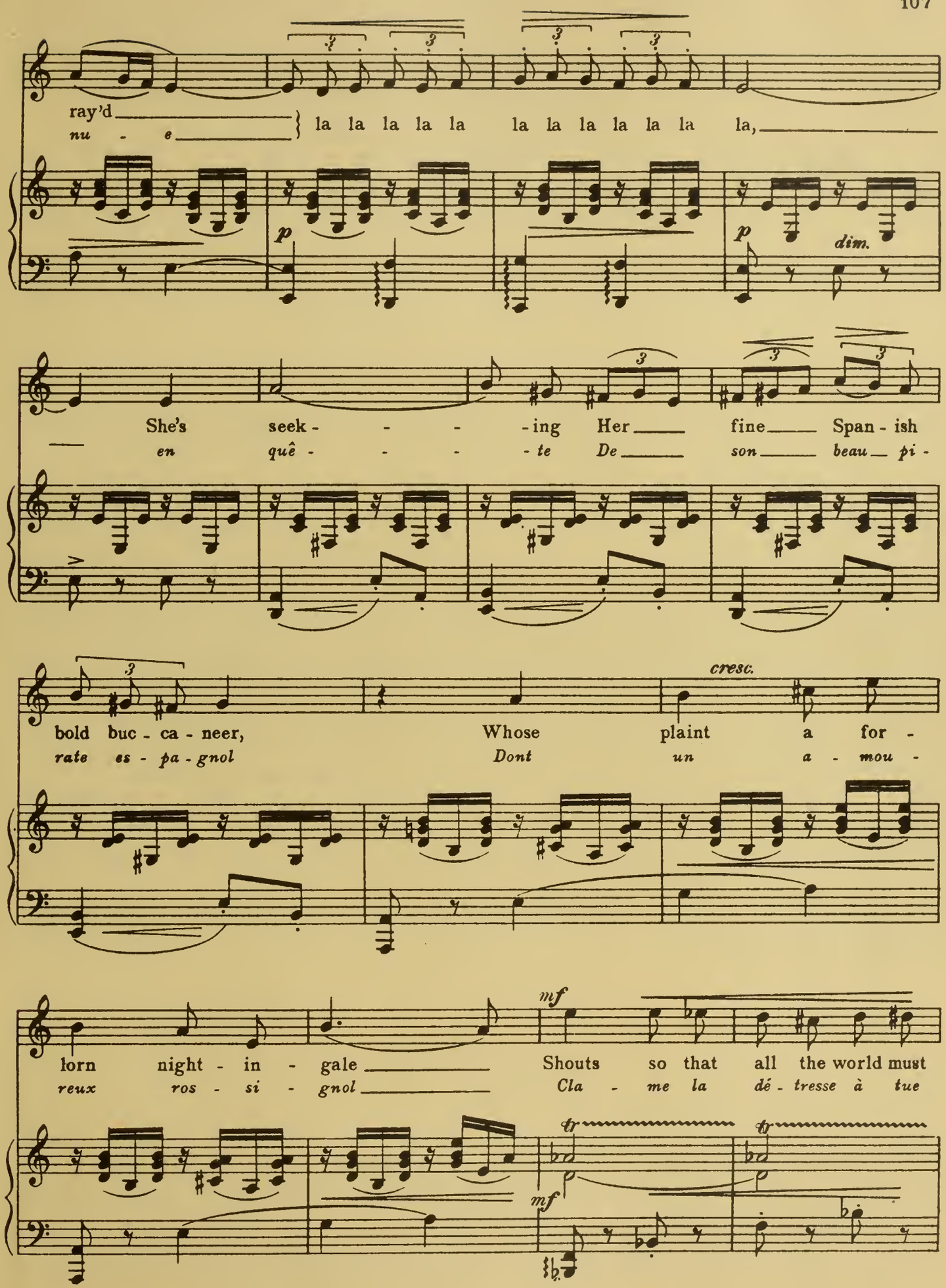
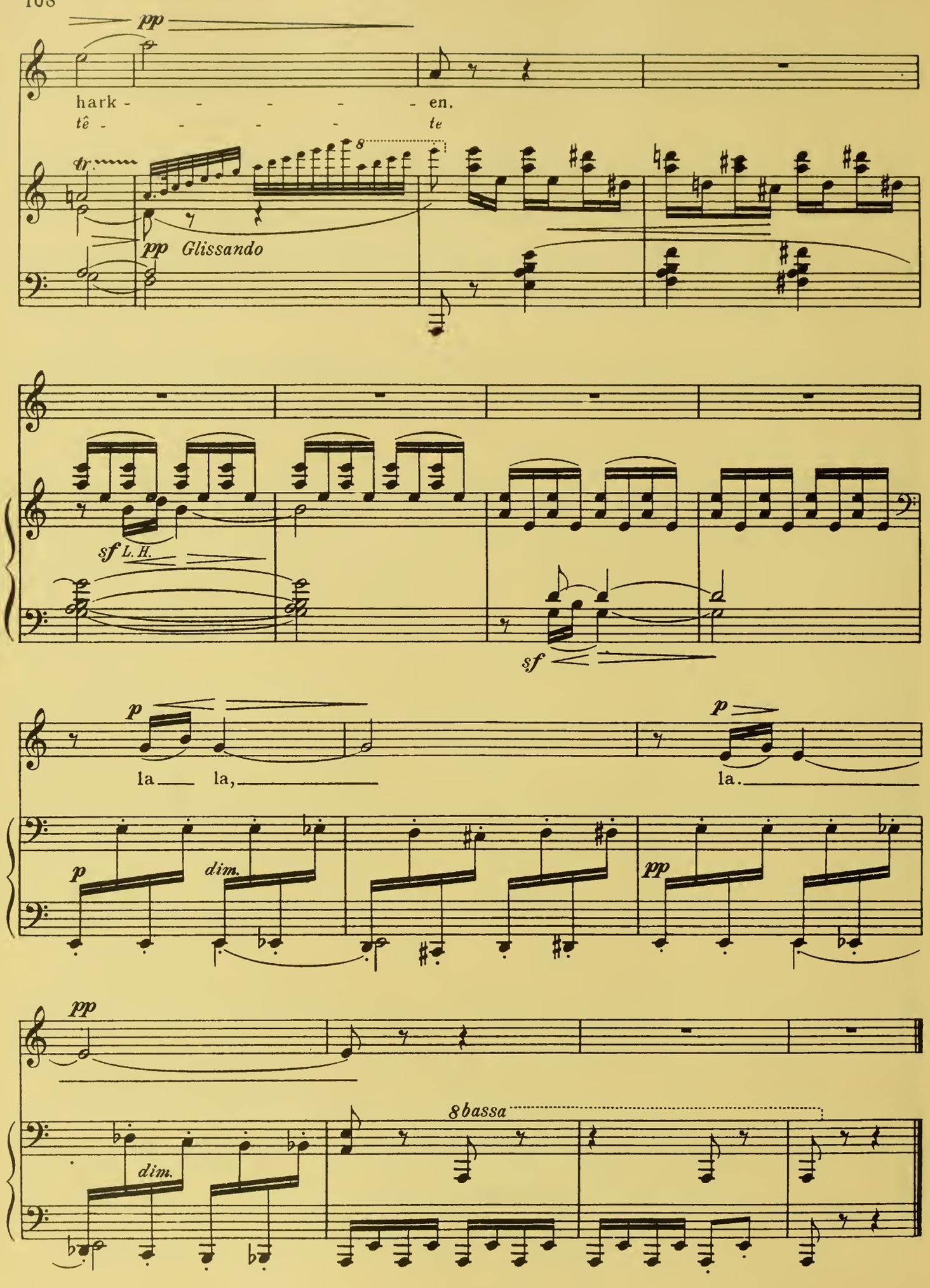
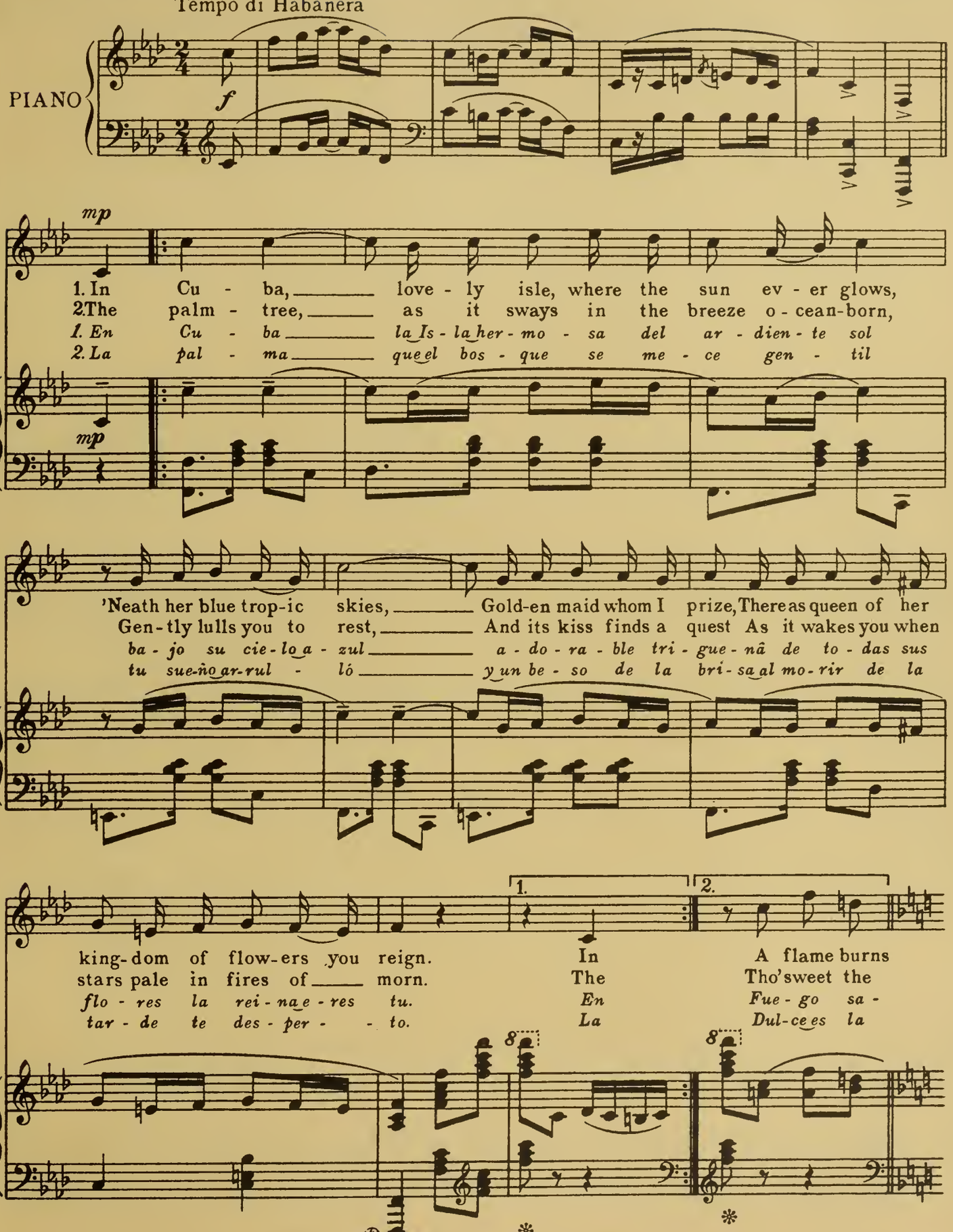

mf
la la la la la la, la la la la la la la
mf
la.
p
dim.
sf>p
All the while the old doc - tor
Ce - pen - dant l'ex-cel-lent doc -
dim.
sf>p
good Bo-lo-nais,
teur Bo-lo-nais
Out there slow - ly culls wild
Cueille a - vec len - teur Des
pp

sim - ples By sil-ver-y moon - - - - - -
sim - ples Par - mi l'her-be bru - - - - - -
f
f
light, Now his daugh - ter,
ne, Lors sa fil - le
mf
sf
p
co - quet - tish jade, To gain the ar - - -
pi - quant mi - nois Sous la char - mil - - -
pp
sfp
- bor slips out un - seen, Im - per-fect - ly ar -
- le, en ta - pi - nois Se glis - se de - mi
p
pp
p

ray'd
nu - e
la la la la la la la la la la la la,
p
p
dim.
She's seek - - - - ing Her fine Span - ish
en quê - - - - te De son beau pi -
cresc.
bold buc - ca - neer, Whose plaint a for -
rate es - pa - gnol Dont un a - mou -
lorn night - in - gale Shouts so that all the world must
reux ros - si - gnol Cla - me la dé - tresse à tue
mf
mf
tr
tr

pp
hark - - - - - - en.
tê - - - - - - te
tr
8
pp Glissando
sf L.H.
sf
p
la la, la.
p
dim.
pp
pp
dim.
8bassa

YOU
(TÚ)
HABANERA

FERNAN SANCHEZ
Translated by Frederick H. Martens

E. SANCHEZ FUENTES

Tempo di Habanera


PIANO
f
mp
1. In Cu - ba, love - ly isle, where the sun ev - er glows,
2. The palm - tree, as it sways in the breeze o - cean-born,
1. En Cu - ba la Is - la her - mo - sa del ar - dien - te sol
2. La pal - ma que el bos - que se me - ce gen - til
'Neath her blue trop-ic skies, Gold-en maid whom I prize, There as queen of her
Gen-tly lulls you to rest, And its kiss finds a quest As it wakes you when
ba - jo su cie - lo a - zul a - do - ra - ble tri - gue - nâ de to - das sus
tu sue-ño ar-rul - ló y un be - so de la bri - sa al mo - rir de la
1.
2.
king-dom of flow-ers you reign. In A flame burns
stars pale in fires of morn. The Tho' sweet the
flo - res la rei - na e - res tu. En Fue - go sa -
tar - de te des - per - - to. La Dul-ce es la
8
8
Ped.
*
*

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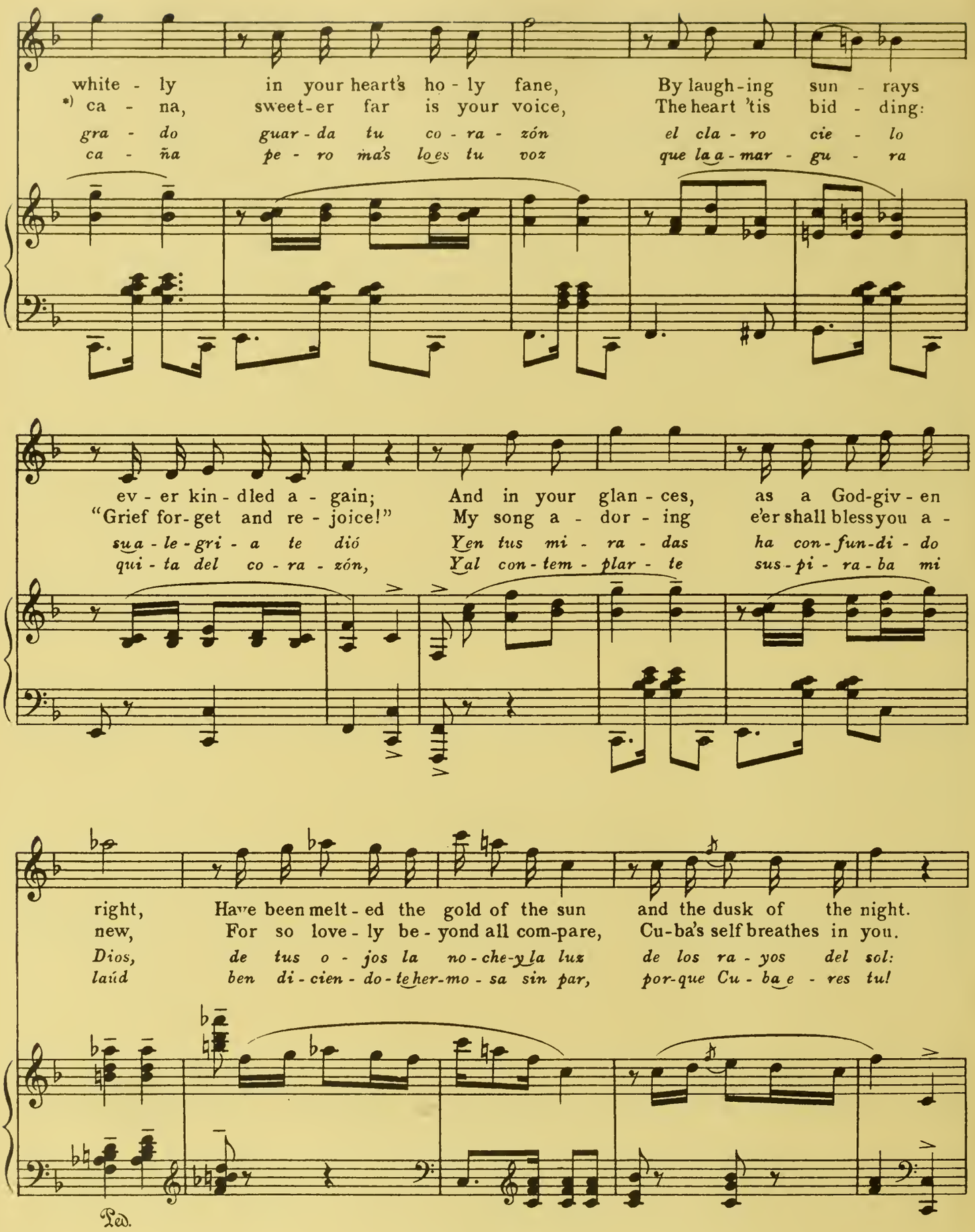
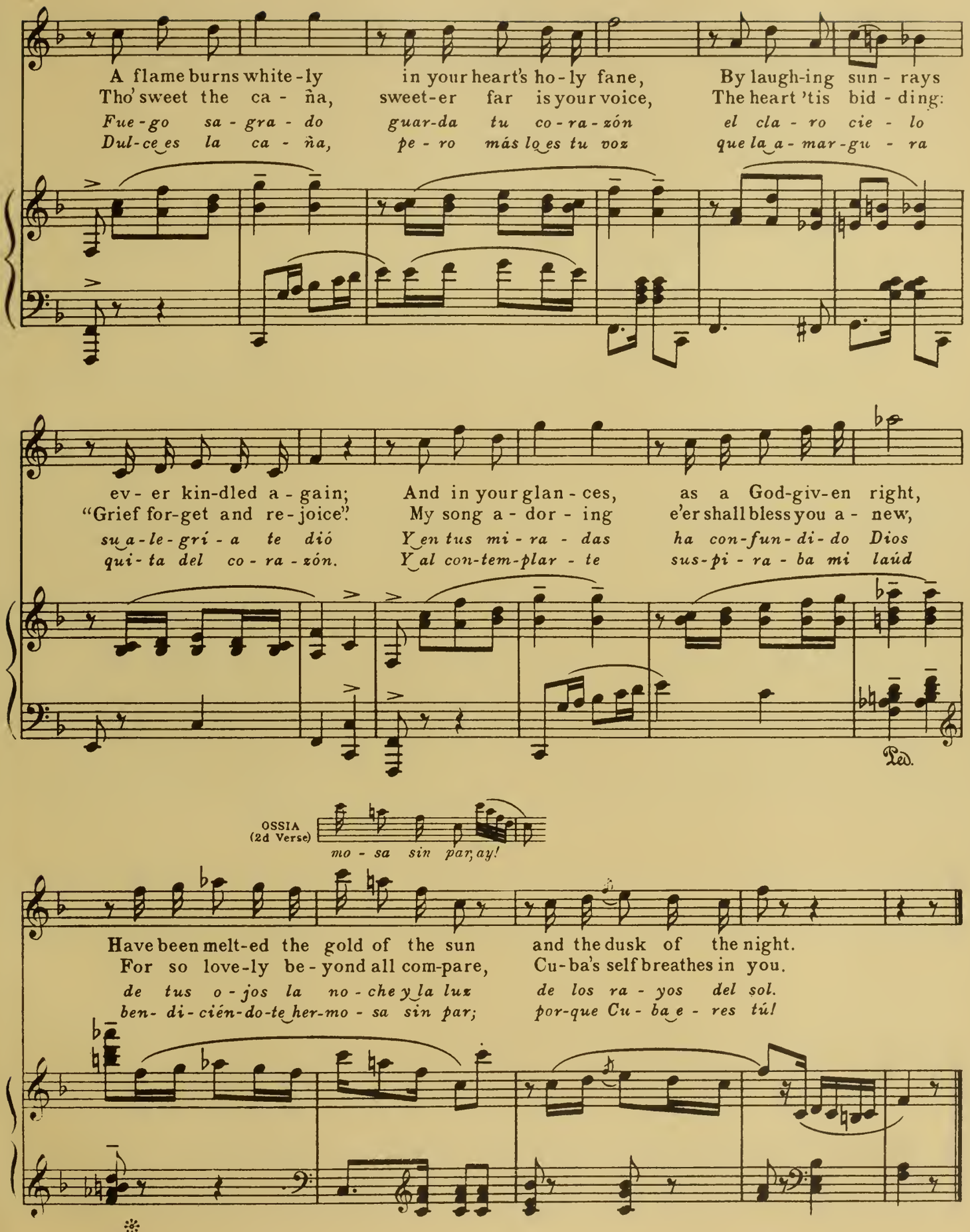

white - ly in your heart's ho - ly fane, By laugh-ing sun - rays
*) ca - na, sweet-er far is your voice, The heart 'tis bid - ding:
gra - do guar - da tu co - ra - zón el cla - ro cie - lo
ca - ña pe - ro ma's lo es tu voz que la a - mar - gu - ra
ev - er kin - dled a - gain; And in your glan - ces, as a God-giv - en
"Grief for-get and re - joice!" My song a - dor - ing e'er shall bless you a -
su a - le - gri - a te dió Yen tus mi - ra - das ha con - fun - di - do
qui - ta del co - ra - zón, Yal con - tem - plar - te sus - pi - ra - ba mi
right, Have been melt - ed the gold of the sun and the dusk of the night.
new, For so love - ly be - yond all com-pare, Cu-ba's self breathes in you.
Dios, de tus o - jos la no - che-y la luz de los ra - yos del sol:
laúd ben di - cien - do - te her-mo - sa sin par, por-que Cu - ba e - res tu!
Ped.

• Caña = sugar-cane


A flame burns white-ly in your heart's ho-ly fane, By laugh-ing sun - rays
Tho' sweet the ca - ña, sweet-er far is your voice, The heart 'tis bid - ding:
Fue-go sa - gra - do guar-da tu co-ra-zón el cla - ro cie - lo
Dul-ce es la ca - ña, pe - ro más lo es tu voz que la a - mar-gu - ra
ev - er kin-dled a - gain; And in your glan - ces, as a God-giv-en right,
"Grief for-get and re-joice": My song a - dor - ing e'er shall bless you a - new,
su a-le-grí - a te dió Y en tus mi - ra - das ha con-fun-di-do Dios
qui-ta del co-ra-zón. Y al con-tem-plar - te sus-pi-ra-ba mi laúd
Ped.
OSSIA (2d Verse)
mo - sa sin par, ay!
Have been melt-ed the gold of the sun and the dusk of the night.
For so love-ly be - yond all com-pare, Cu-ba's self breathes in you.
de tus o-jos la no-che y la luz de los ra - yos del sol.
ben- di-ción-do-te her-mo - sa sin par; por-que Cu - ba e - res tú!

SLUMBER SONG

(Berceuse)

From the Russian of LERMONTOFF
English version by Charles Fonteyn Manney
French version by J Sergennois

ALEXANDER GRETCHANINOFF, Op.1, №5
(1864-)

Andantino e sognando (♩= 58)

VOICE

PIANO

p

con Pedale

rit.

p

p

Sleep, my ba - by, close to moth - er, Hush - a - bye, my dear! Hush - a - bye, my dear!
Dors, mi - gnon, près de ta mè - re! Do do, fais do do,__ Do do, fais do do!

a tempo

pp

While I rock your lit - tle cra - dle In the moon - light
D'un re - gard la__ lune é - clai - re Ton pe - tit__ ber -

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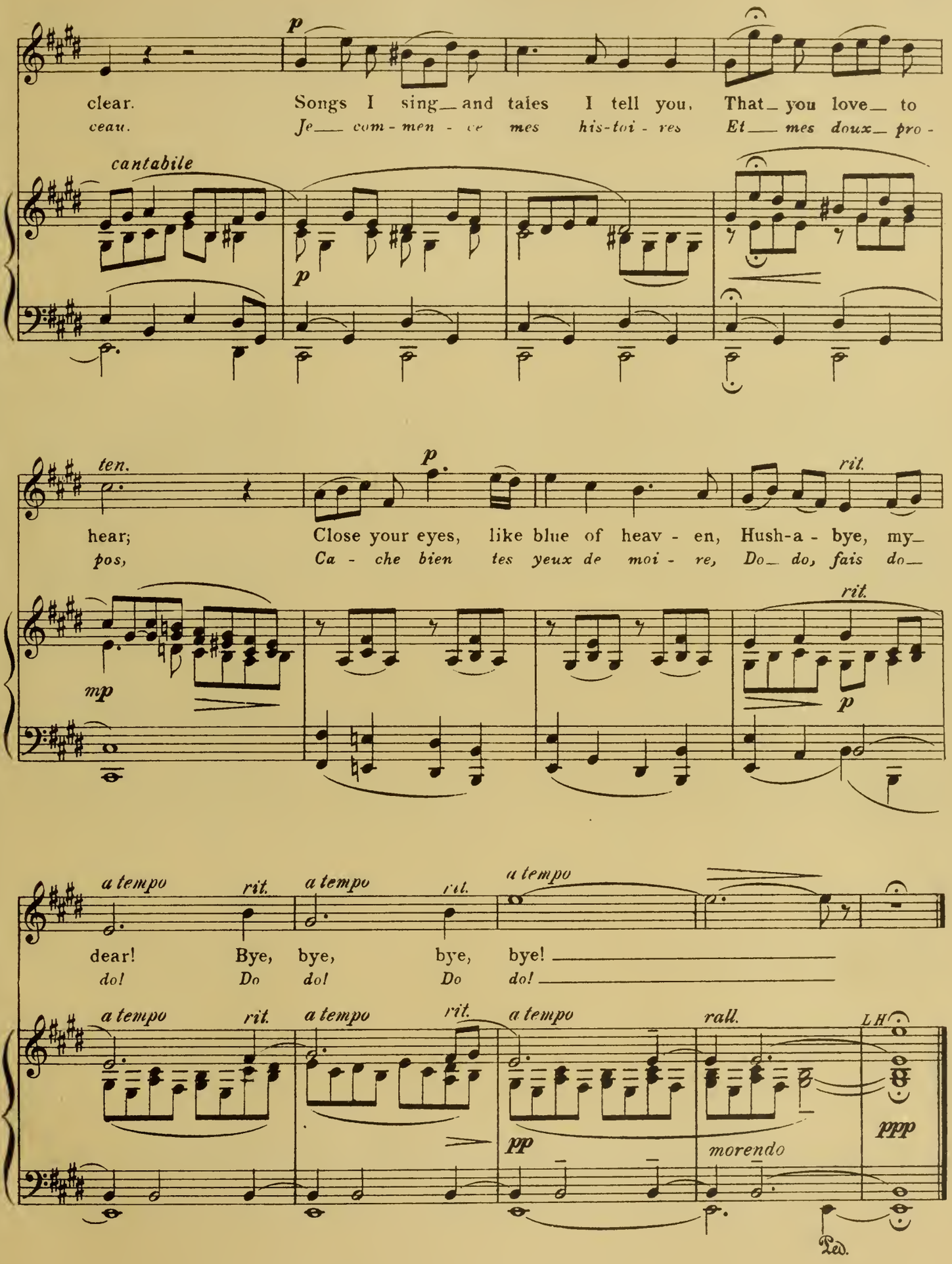
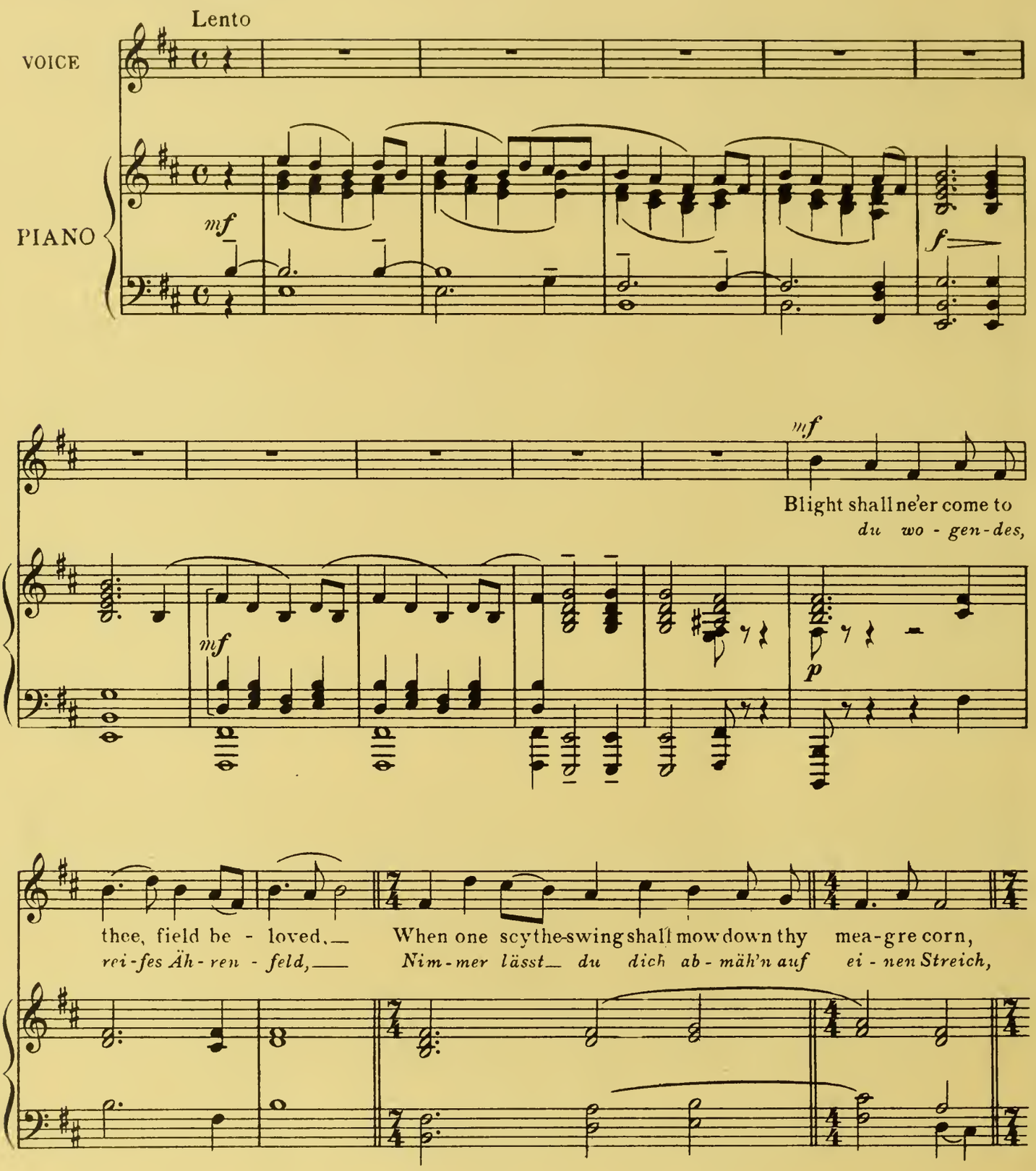

p
clear. Songs I sing and tales I tell you, That you love to
ceau. Je com-men-ce mes his-toi-res Et mes doux pro-
cantabile
p
ten.
p
rit.
hear; Close your eyes, like blue of heav-en, Hush-a-bye, my
pos, Ca-che bien tes yeux de moi-re, Do do, fais do
rit.
mp
p
a tempo
rit.
a tempo
rit.
a tempo
dear! Bye, bye, bye, bye!
do! Do do! Do do!
a tempo
rit.
a tempo
rit.
a tempo
rall.
LH
pp
morendo
ppp
Ped.

To E. N. Lyssikowa

FIELD BELOVED

(O, DU WOGENDES FELD!)

Translated from the Russian
of Count A. TOLSTOI
by Robert H. Hamilton
German version by Lina Esbeer

SERGE RACHMANINOFF, Op. 4, № 5
(1873-)

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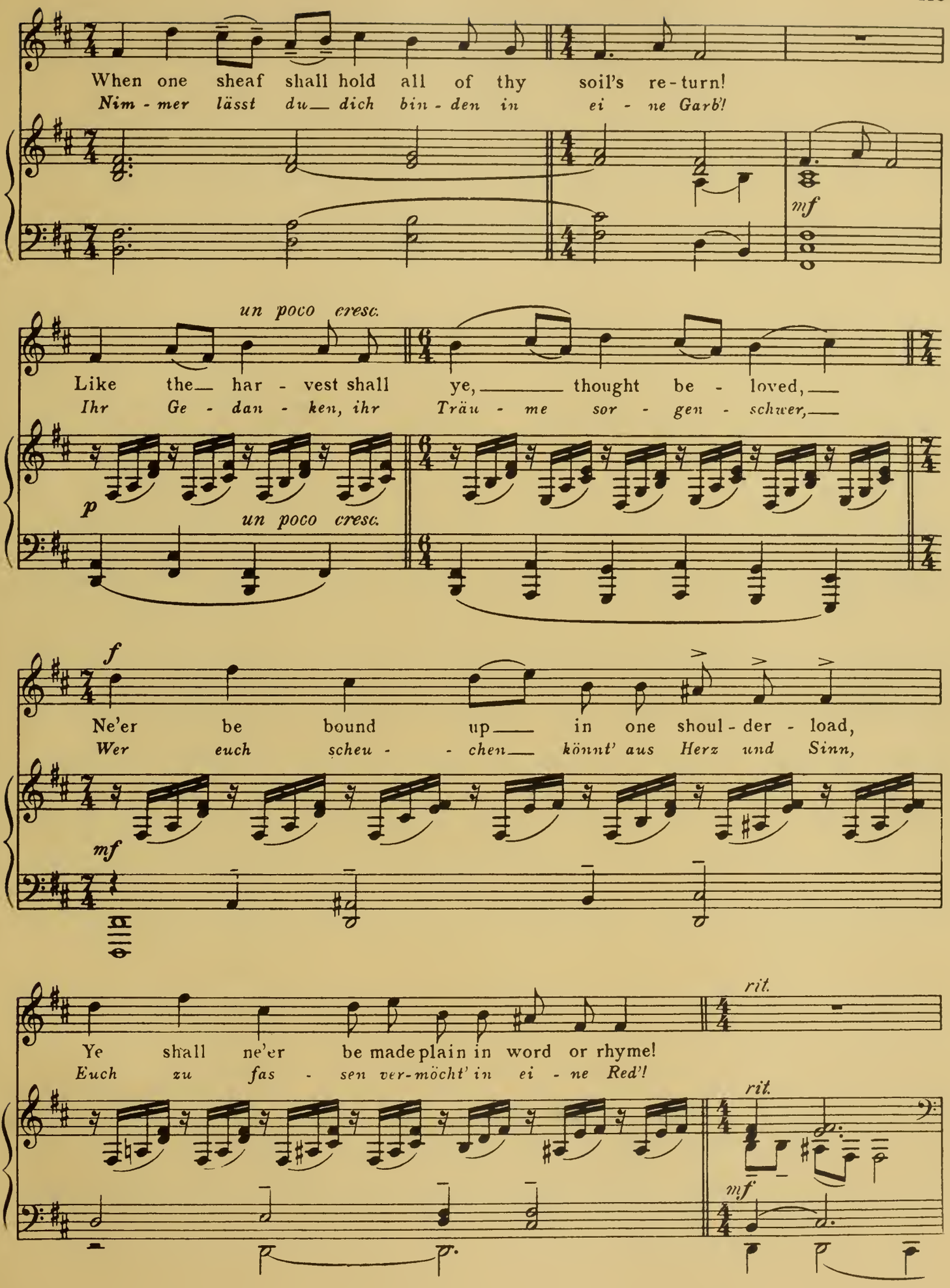
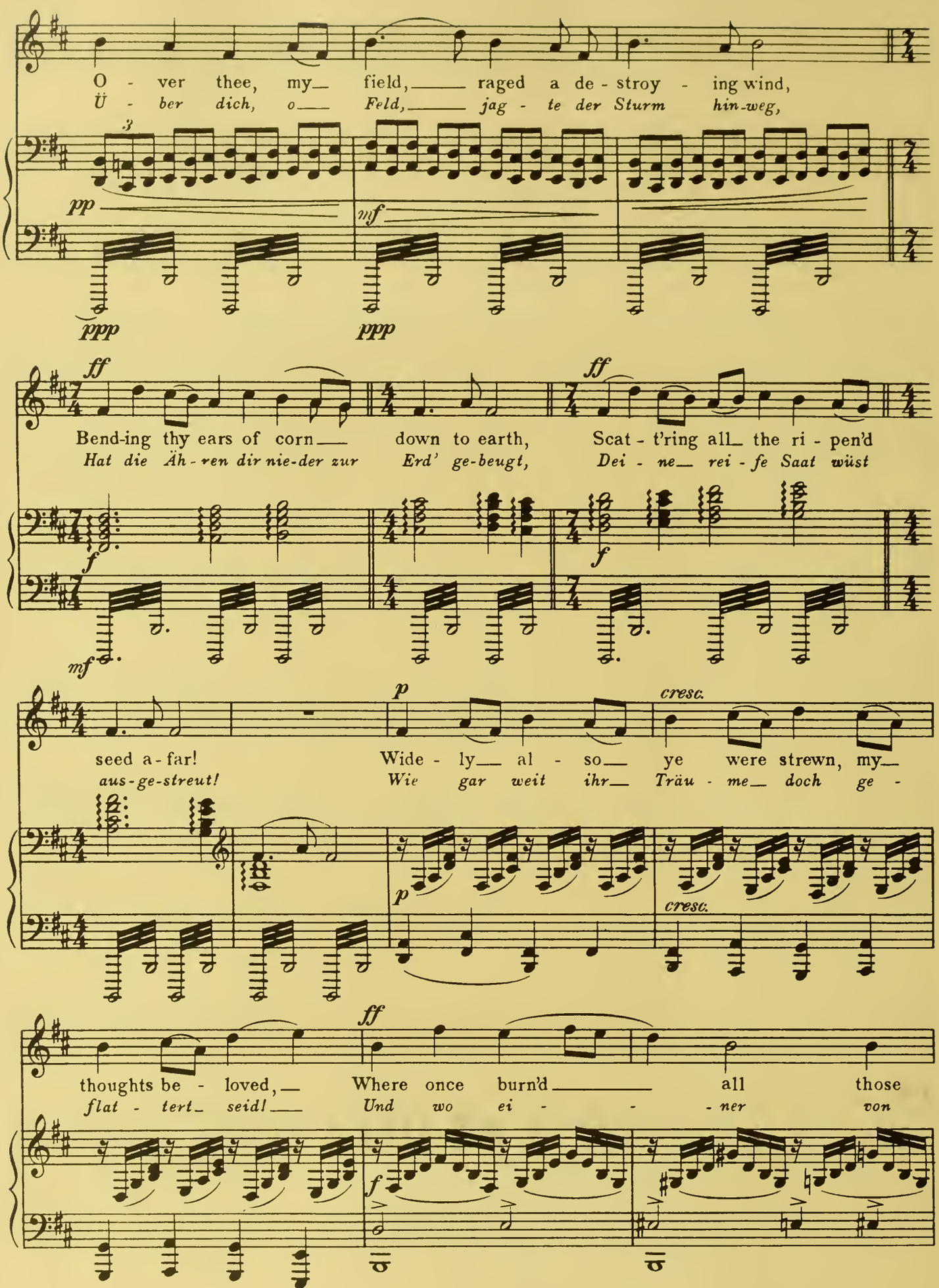
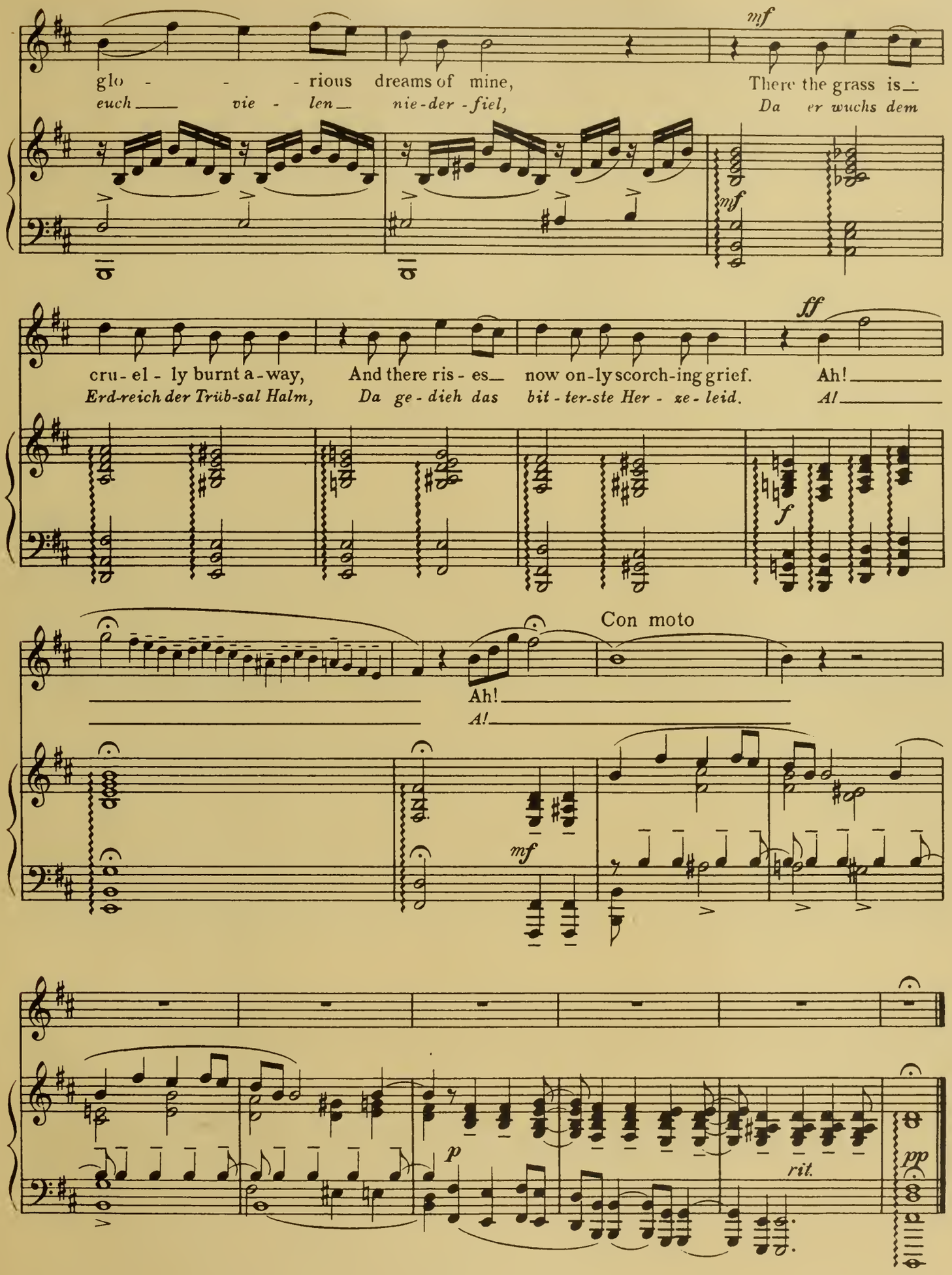

When one sheaf shall hold all of thy soil's re-turn!
Nim-mer lässt du dich bin-den in ei-ne Garb'!
mf
un poco cresc.
Like the har-vest shall ye, thought be-loved,
Ihr Ge-dan-ken, ihr Träu-me sor-gen-schwer,
p
un poco cresc.
f
Ne'er be bound up in one shoul-der-load,
Wer euch scheu-chen könnt' aus Herz und Sinn,
mf
rit.
Ye shall ne'er be made plain in word or rhyme!
Euch zu fas-sen ver-möcht' in ei-ne Red'!
rit.
mf

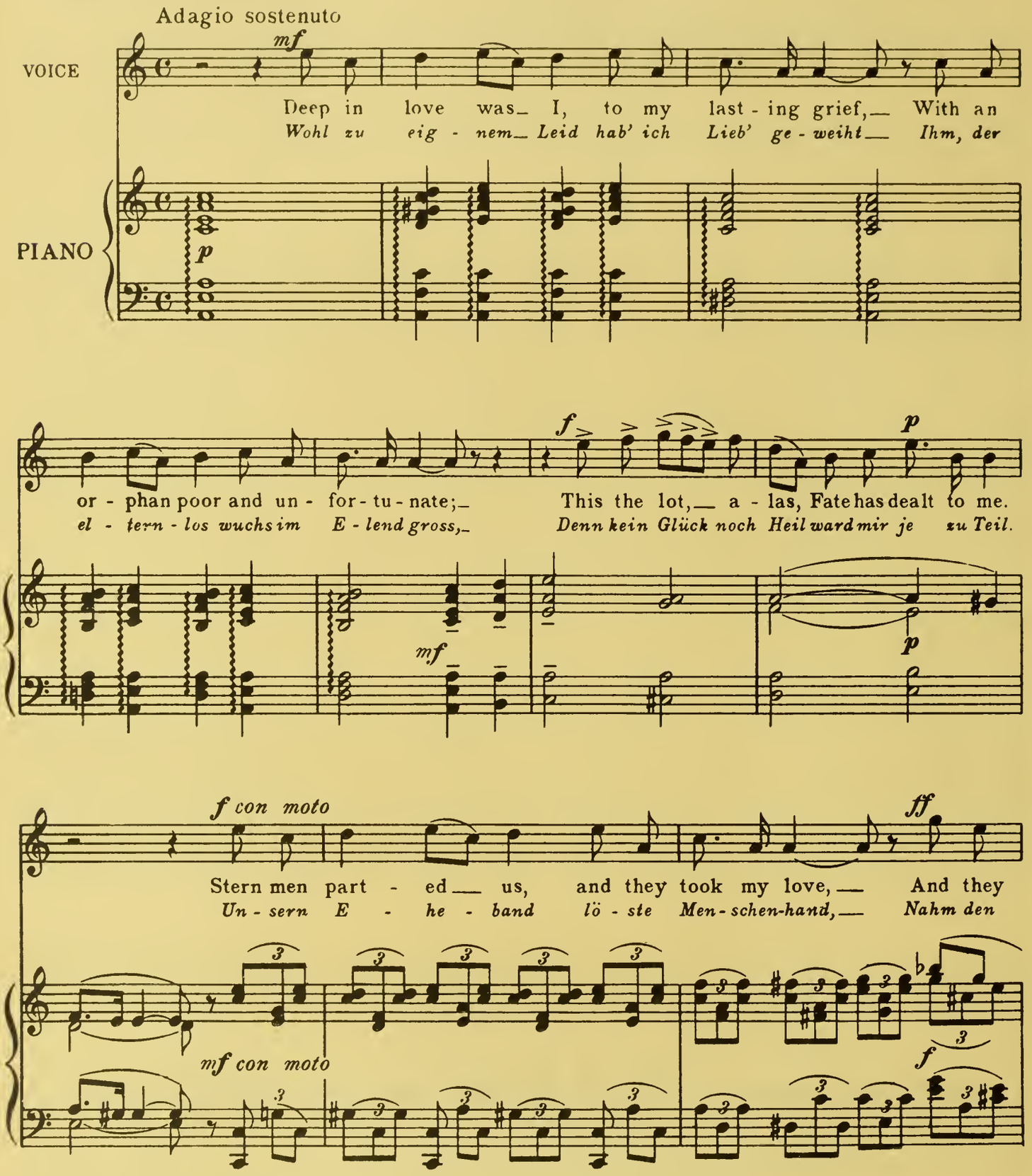

O - ver thee, my_ field,_____ raged a de - stroy - ing wind,
Ü - ber dich, o_ Feld,_____ jag - te der Sturm hin-weg,
pp
mf
ppp
ppp
ff
ff
Bend-ing thy ears of corn_ down to earth, Scat - t'ring all_ the ri - pen'd
Hat die Äh - ren dir nie-der zur Erd' ge-beugt, Dei - ne_ rei - fe Saat wüst
f
f
mf
p
cresc.
seed a-far! Wide - ly_ al - so_ ye were strewn, my_
aus-ge-streut! Wie gar weit ihr_ Träu - me_ doch ge -
p
cresc.
ff
thoughts be - loved,_ Where once burn'd_____ all those
flat - tert_ seid!_ Und wo ei - - - ner von
f

mf
glo - - - rious dreams of mine,
euch vie - len nie-der-fiel,
There the grass is
Da er wuchs dem
mf
ff
cru-el-ly burnt a-way,
Erd-reich der Trüb-sal Halm,
And there ris-es now on-ly scorch-ing grief.
Da ge-dieh das bit-ter-ste Her-ze-leid.
Ah!
Ah!
f
Con moto
Ah!
Al
mf
p
rit.
pp

DEEP IN LOVE WAS I

(WOHL ZU EIGNEM LEID)

Translated from the Russian
of A. PLESTCHEFF by Constance Purdy
German version by Lina Esbeer

SERGE RACHMANINOFF, Op. 8, № 4
(1873-)


Adagio sostenuto
VOICE
PIANO
mf
Deep in love was_ I, to my last - ing grief,_ With an
Wohl zu eig - nem_ Leid hab' ich Lieb' ge - weiht_ Ihm, der
p
f
p
or - phan poor and un - for - tu - nate;_ This the lot,_ a - las, Fate has dealt to me.
el - tern - los wuchs im E - lend gross,_ Denn kein Glück noch Heil ward mir je zu Teil.
mf
p
f con moto
ff
Stern men part - ed_ us, and they took my love,_ And they
Un - sern E - he - band lö - ste Men - schen-hand,_ Nahm den
mf con moto
f

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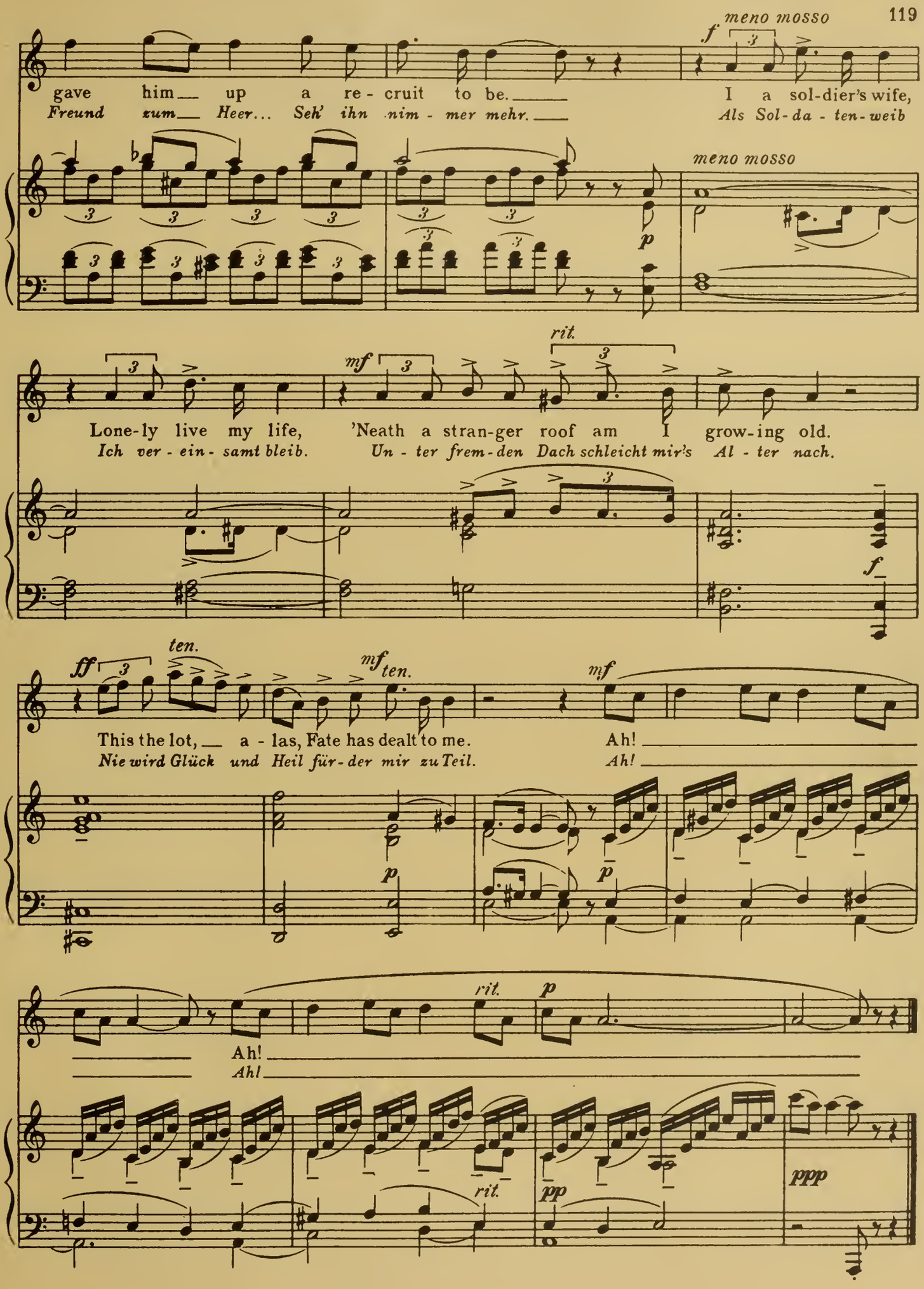
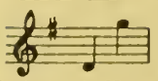

meno mosso
gave him up a re - cruit to be.
Freund zum Heer... Seh' ihn nim - mer mehr.
I a sol-dier's wife,
Als Sol - da - ten - weib
meno mosso
rit.
Lone-ly live my life, 'Neath a stran-ger roof am I grow-ing old.
Ich ver - ein - samt bleib. Un - ter frem - den Dach schleicht mir's Al - ter nach.
ten.
This the lot, a - las, Fate has dealt to me.
Nie wird Glück und Heil für - der mir zu Teil.
Ah!
Ah!
Ah!
Ah!
rit.
rit.
ppp

SUCH A LI'L' FELLOW

(Original Key, F)

FRANCES LOWELL

WILLIAM DICHMONT

Moderato

PIANO

mf *dim.*

ten.

He's such a li'l' fel - low, With his great big shin - in' eyes; You

p *mf*

hard - ly dare to touch him, For he ain't much of a size. He's

such a li'l' fel - low, With his dim - pled hands a - part; But

p

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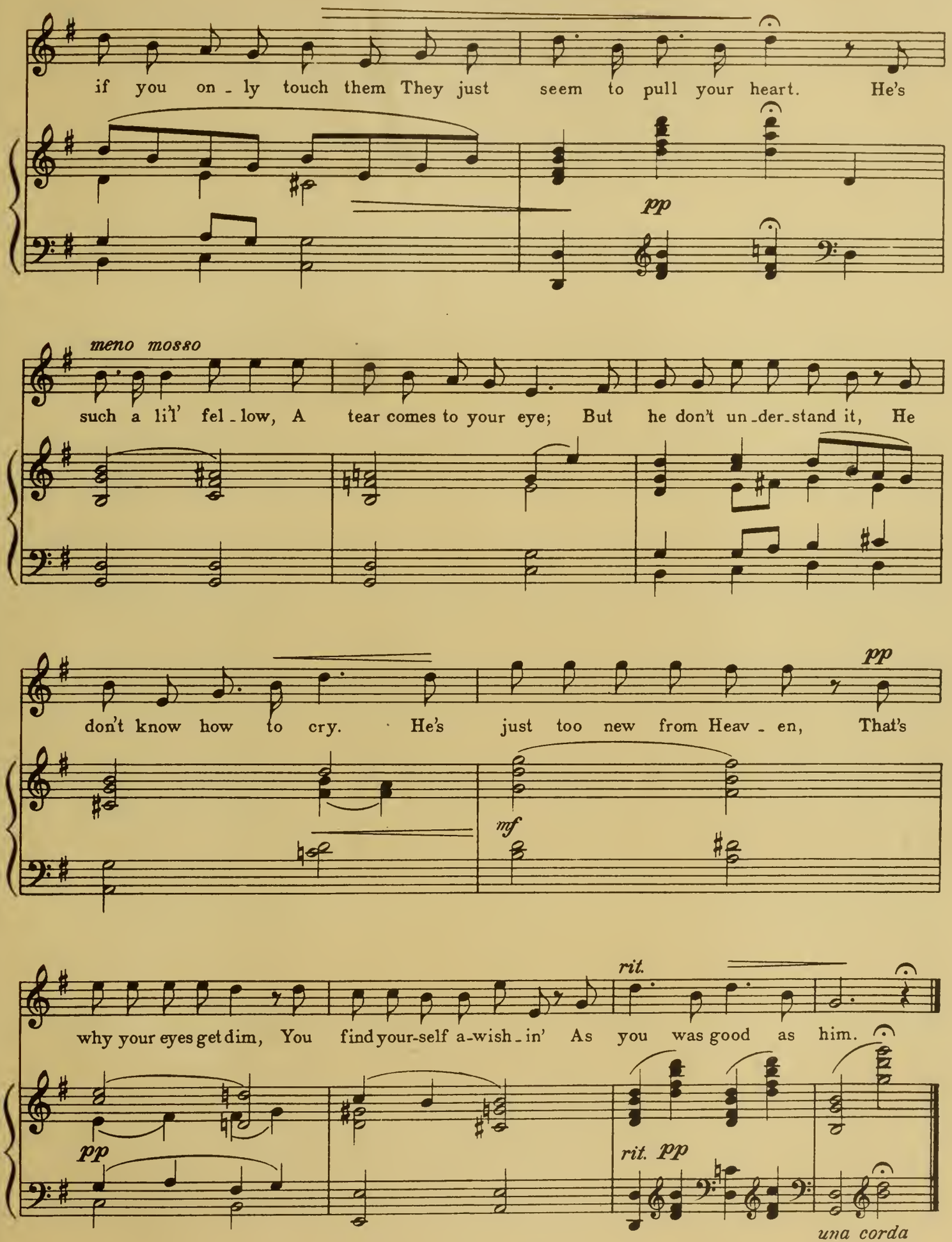
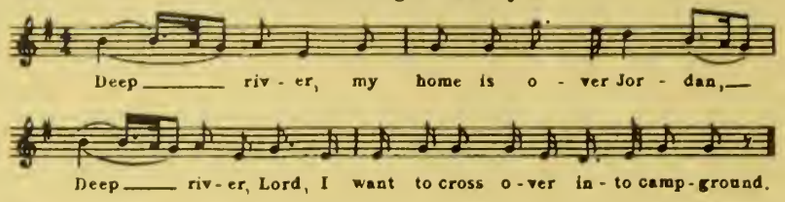
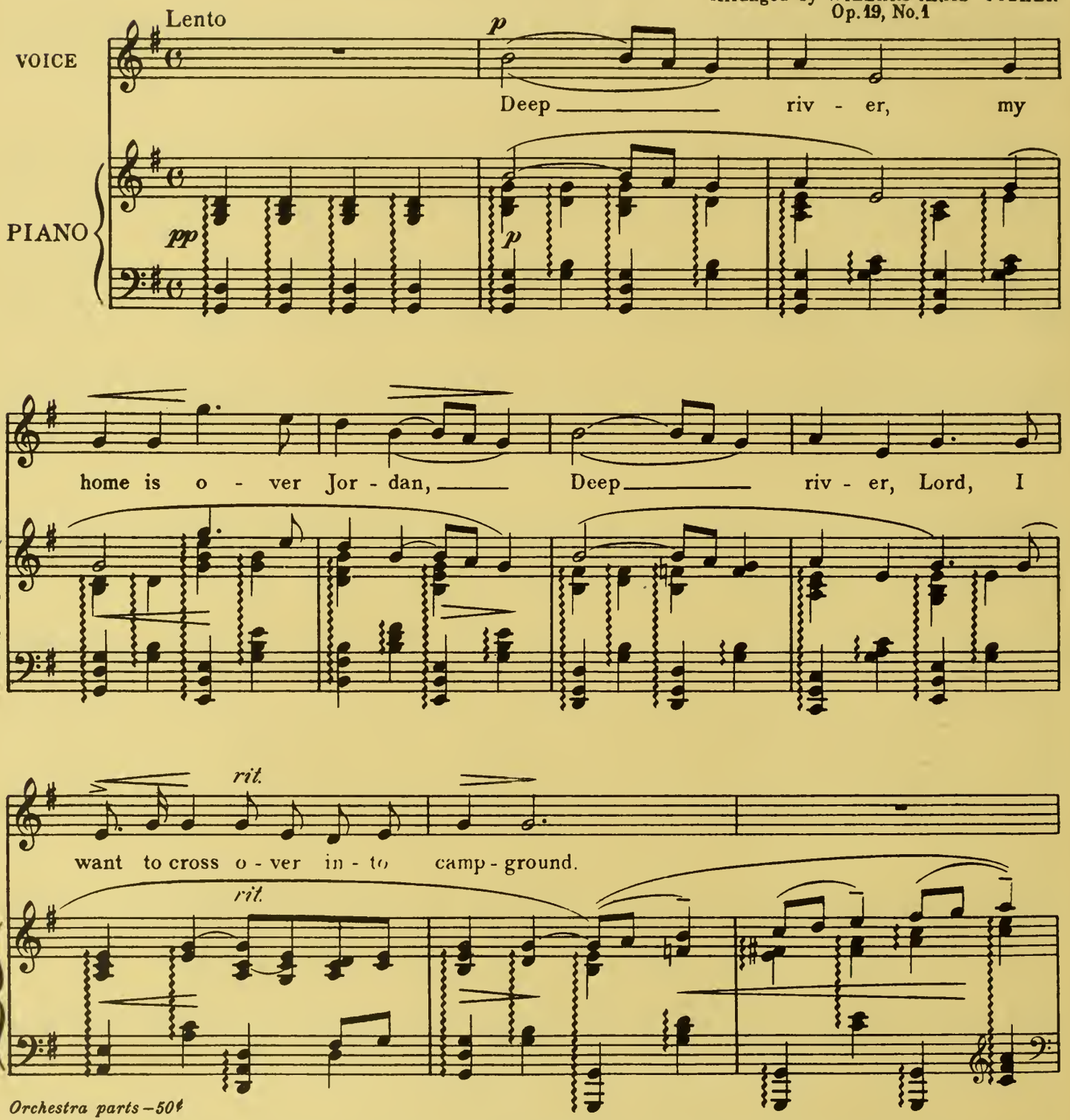

if you on - ly touch them They just seem to pull your heart. He's
pp
meno mosso
such a li'l' fel - low, A tear comes to your eye; But he don't un - der - stand it, He
pp
don't know how to cry. He's just too new from Heav - en, That's
mf
rit.
why your eyes get dim, You find your-self a-wish - in' As you was good as him.
pp
rit. pp
una corda

DEEP RIVER

American Negro Melody



Negro Spiritual
Arranged by WILLIAM ARMS FISHER
Op. 19, No. 1

Orchestra parts—50¢

Note:- In making this arrangement the beautiful piano transcription by the late Coleridge-Taylor has been closely followed. W. A. F.

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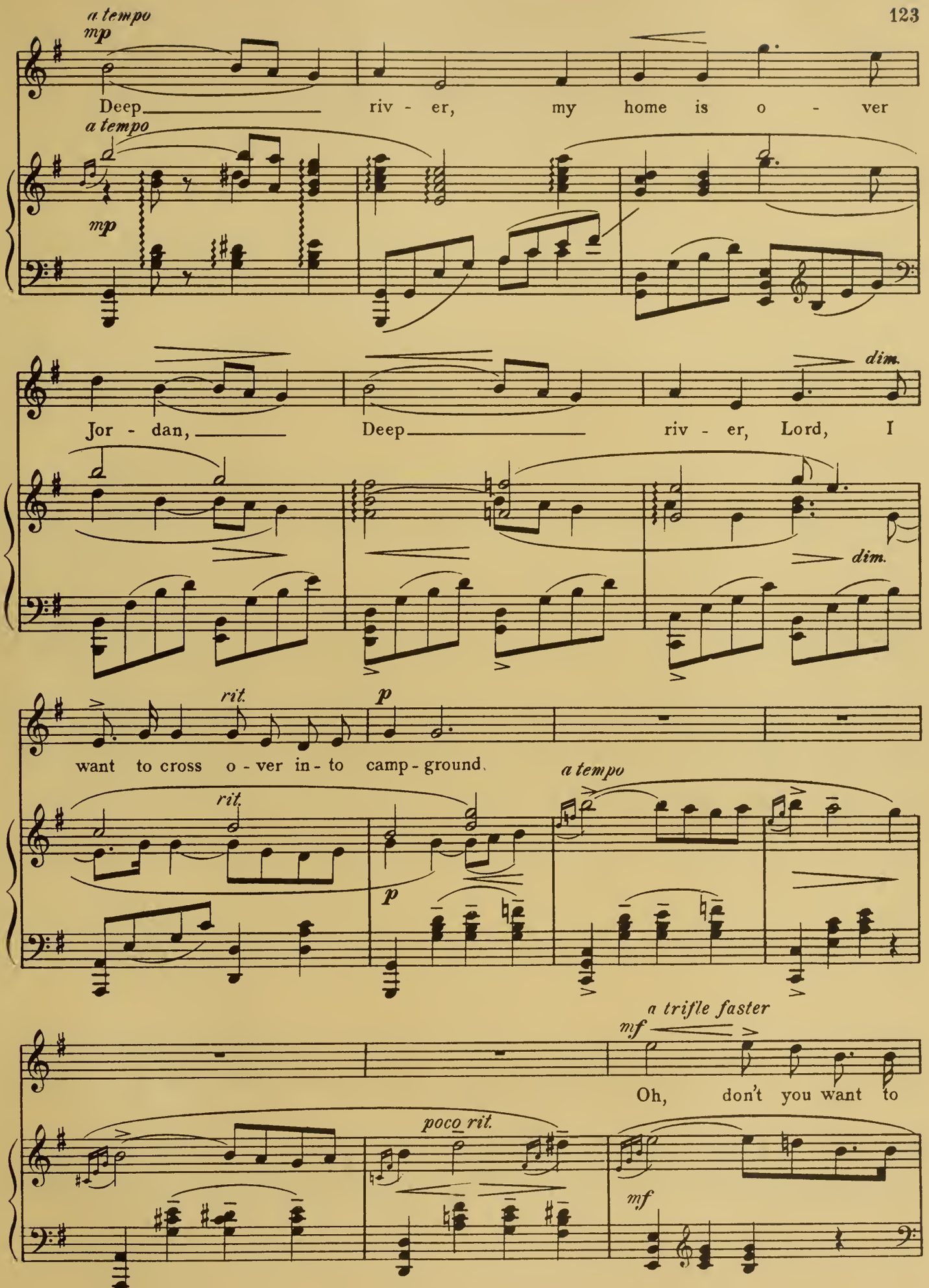
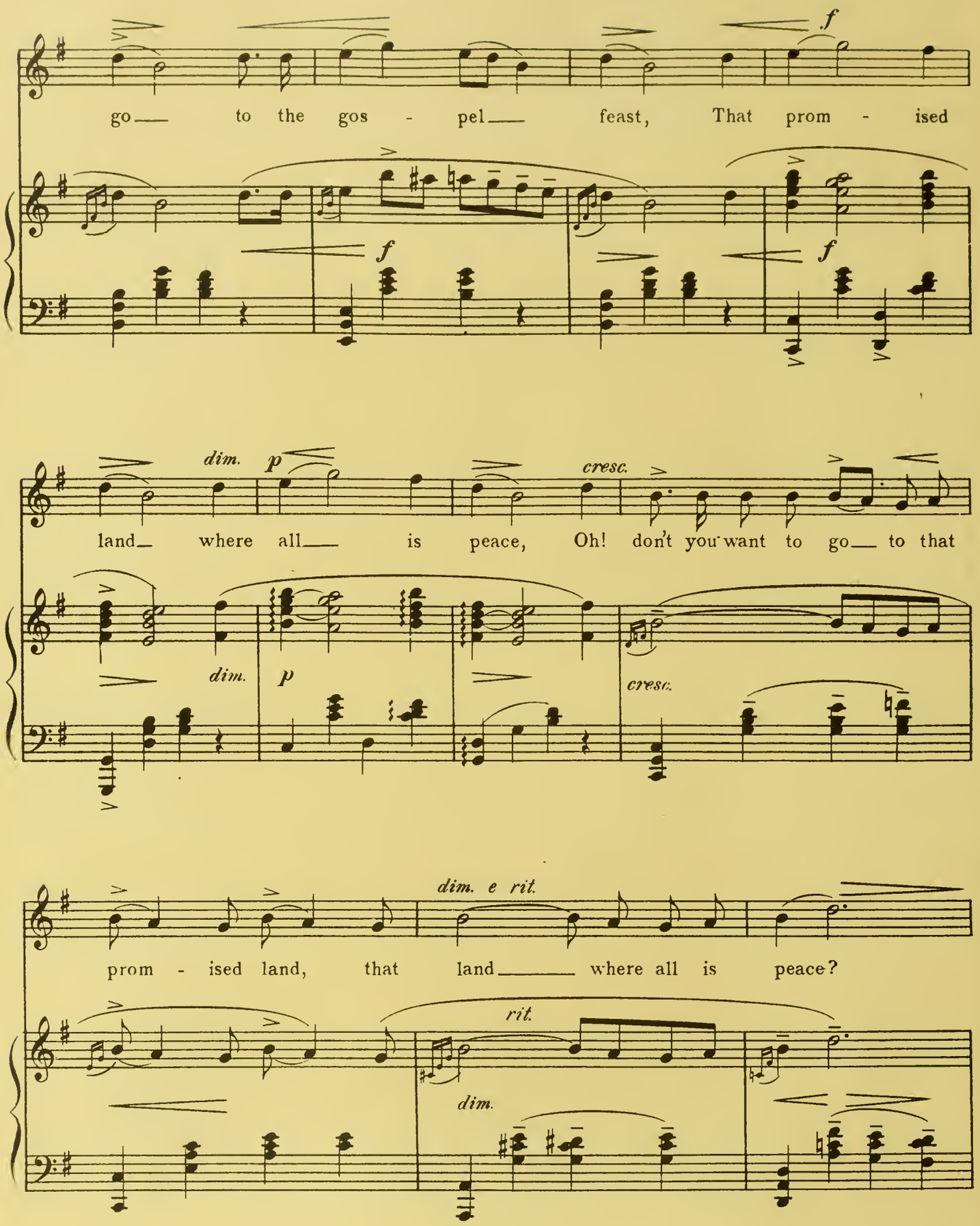
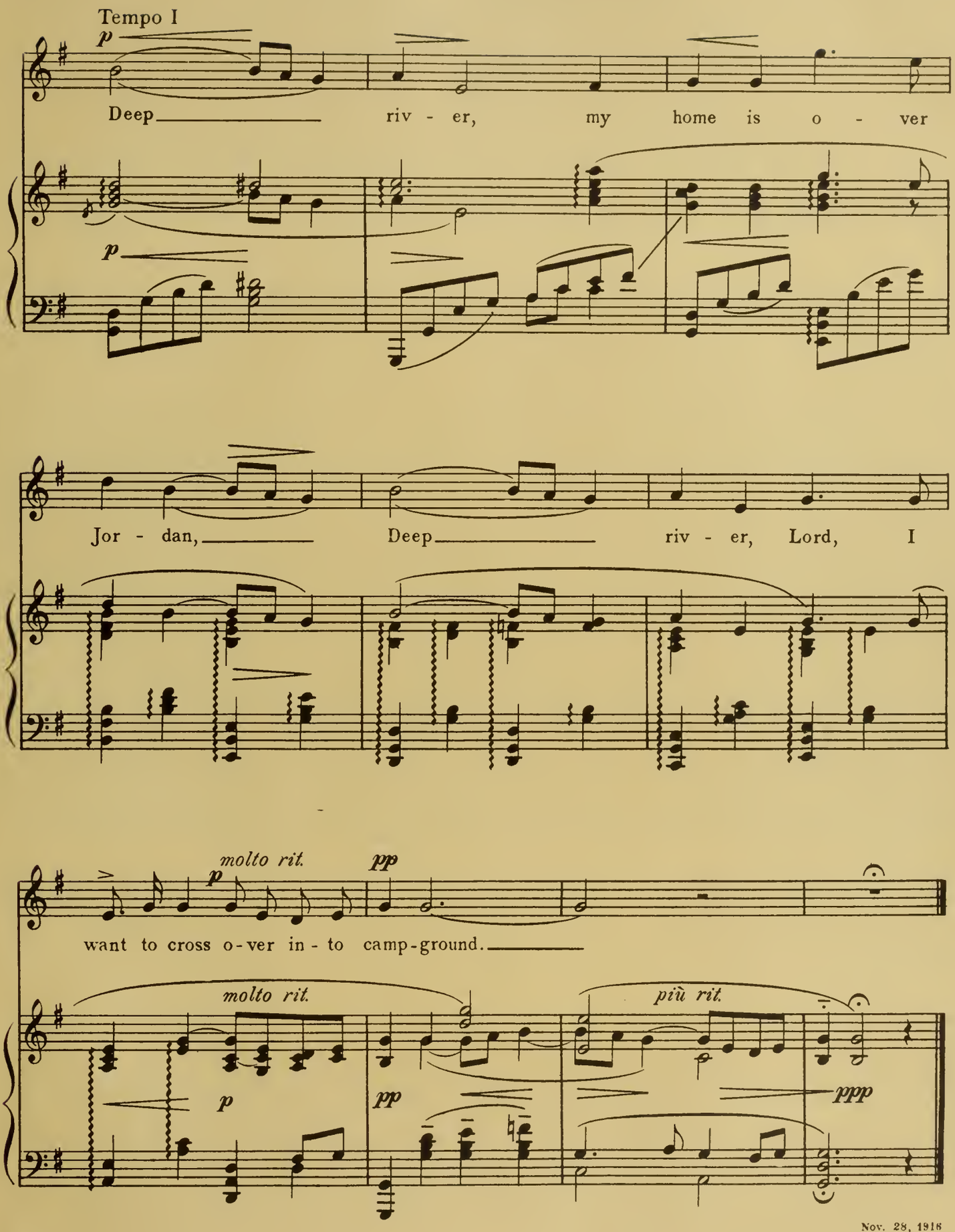

a tempo
mp
Deep riv - er, my home is o - ver
a tempo
mp
Jor - dan, Deep riv - er, Lord, I
dim.
dim.
rit.
p
want to cross o - ver in - to camp - ground.
rit.
p
a tempo
a trifle faster
mf
Oh, don't you want to
poco rit.
mf


f
go to the gos - pel feast, That prom - ised
f
f
dim.
p
cresc.
land where all is peace, Oh! don't you want to go to that
dim.
p
cresc.
dim. e rit.
prom - ised land, that land where all is peace?
rit.
dim.


Tempo I
p
Deep riv - er, my home is o - ver
p
Jor - dan, Deep riv - er, Lord, I
molto rit.
p
pp
want to cross o-ver in - to camp-ground.
molto rit.
più rit.
p
pp
ppp

To Ernestine Schumann-Heink

SWING LOW
(MAMMY'S LULLABY)

(Original Key, E)

HOWARD WEEDEN

WILLIAM ARMS FISHER
Op. 17, № 2

Moderato

VOICE

PIANO

pp (Croon)

*) O, ——

p

pp

Ped. * *con Pedale*

— O, —— "Swing low, swing

low, sweet Char - i - ot, swing low, —— swing low," ——

*) If preferred—hum

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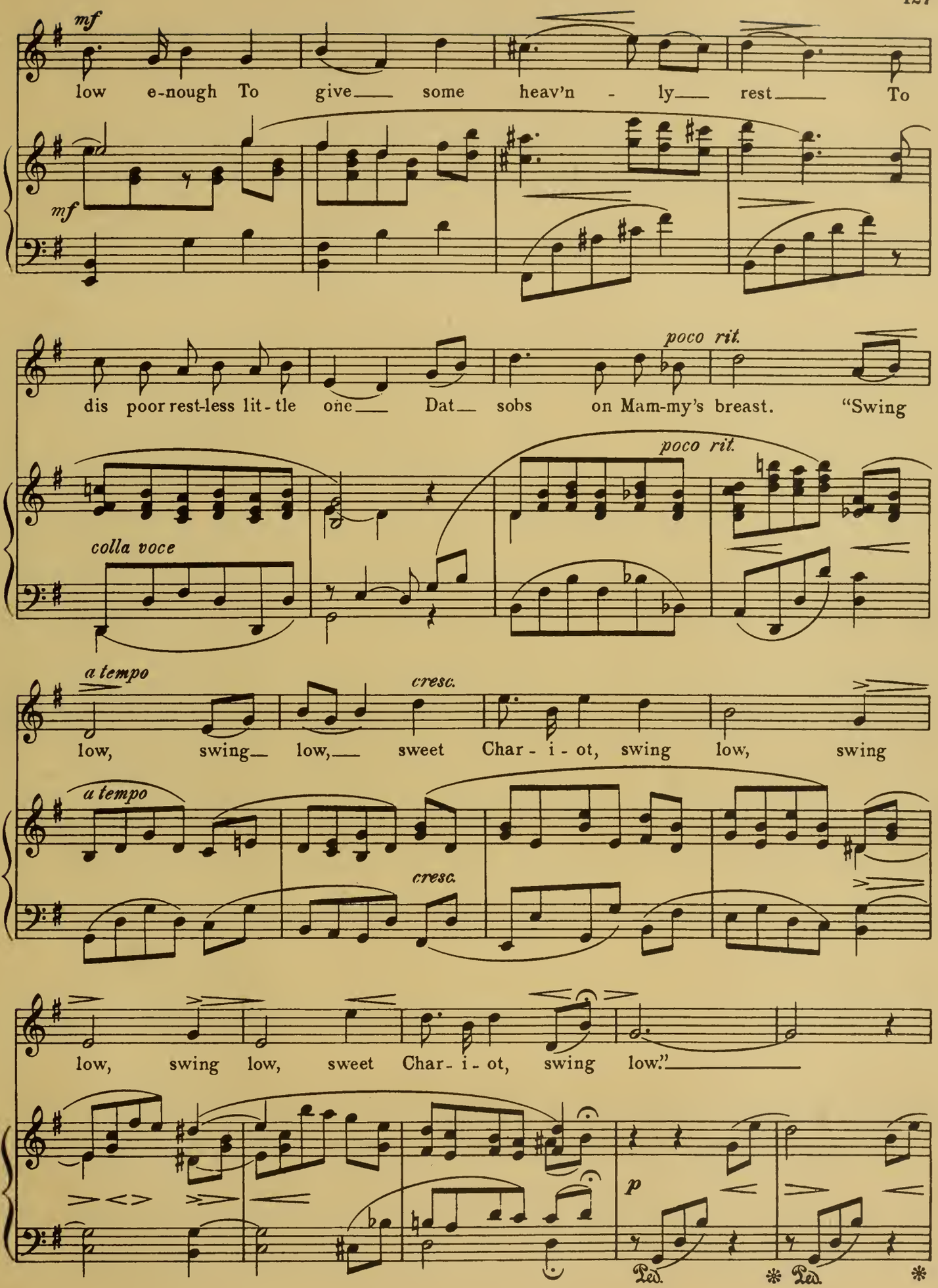
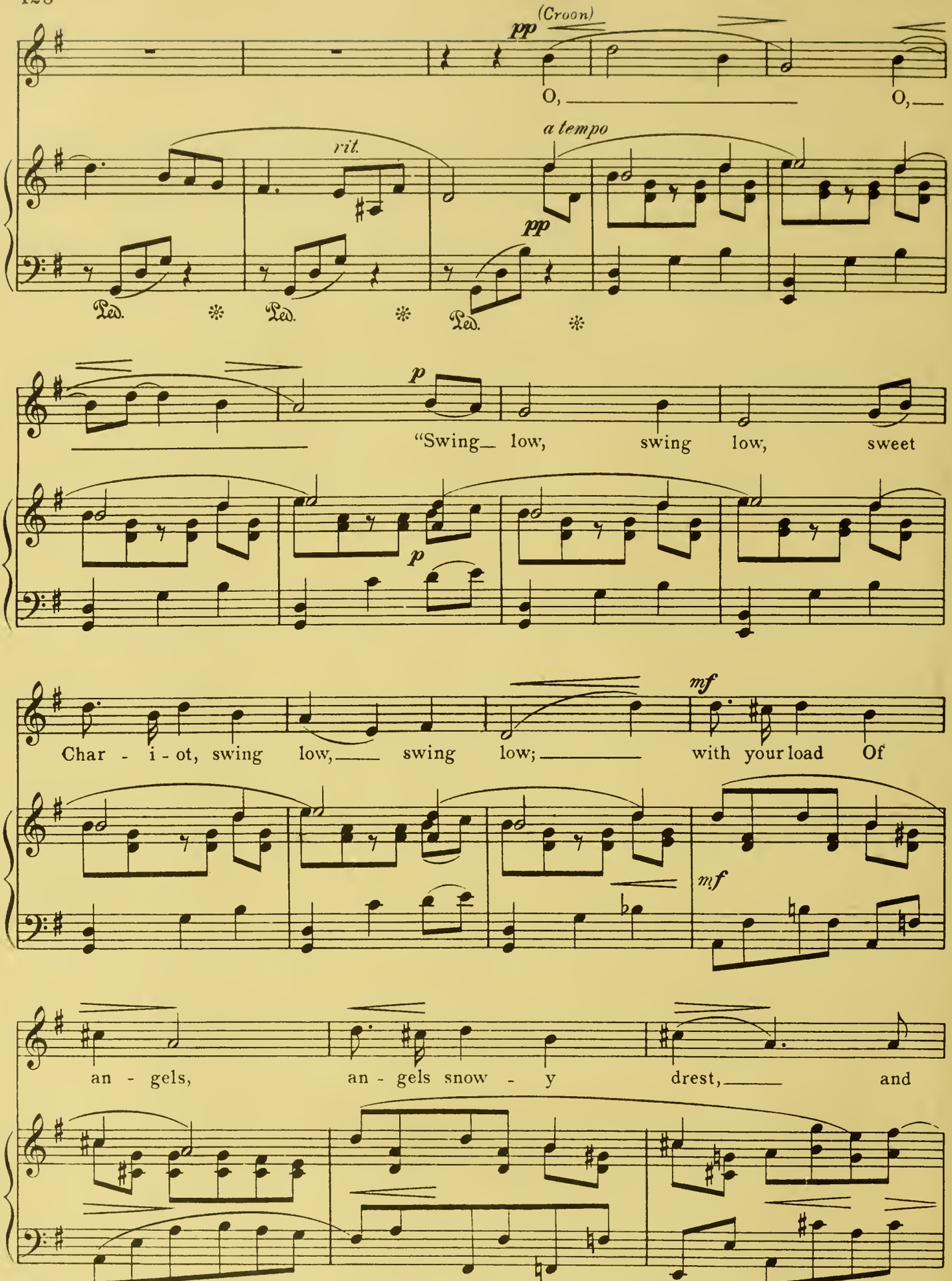
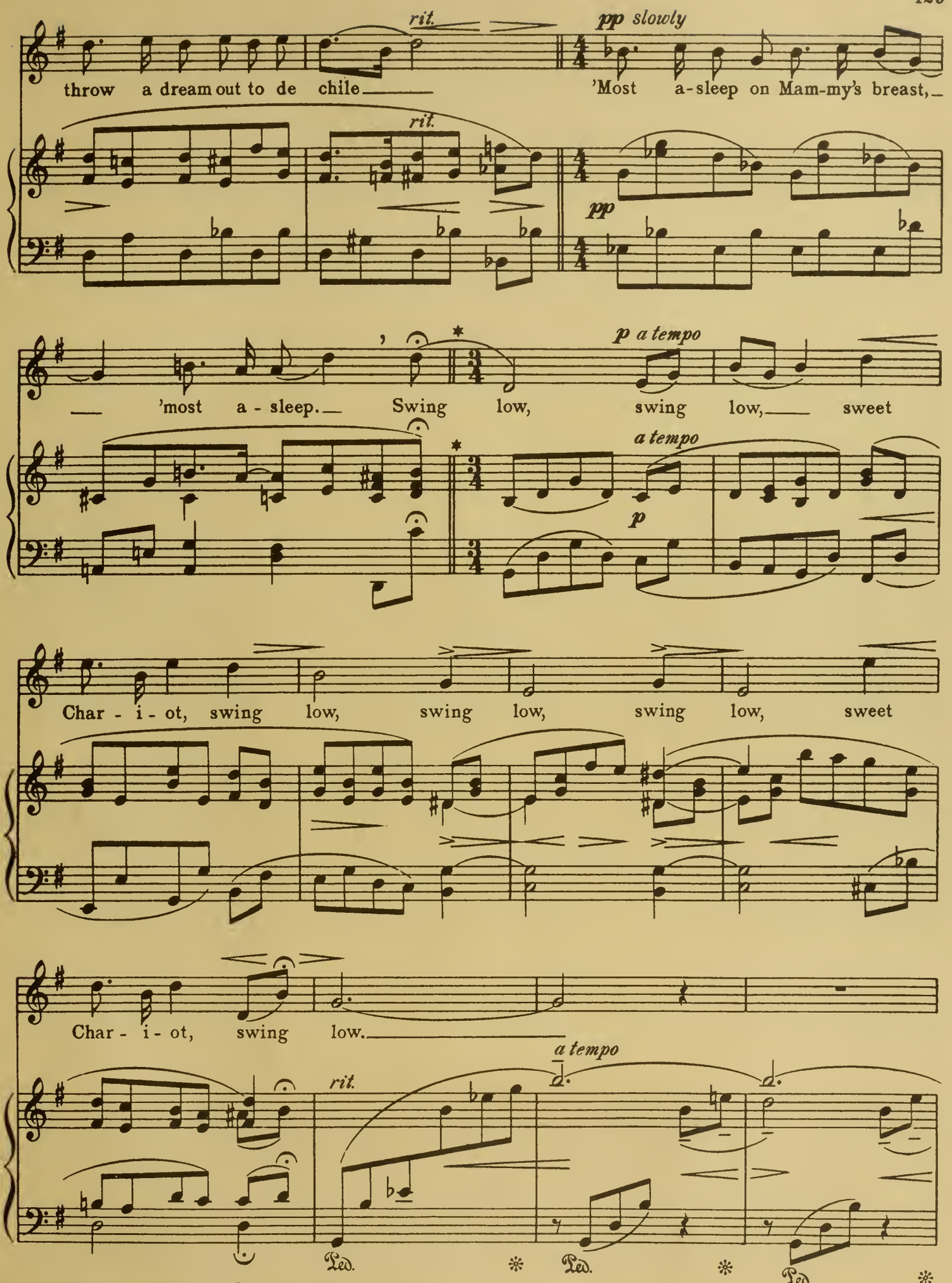
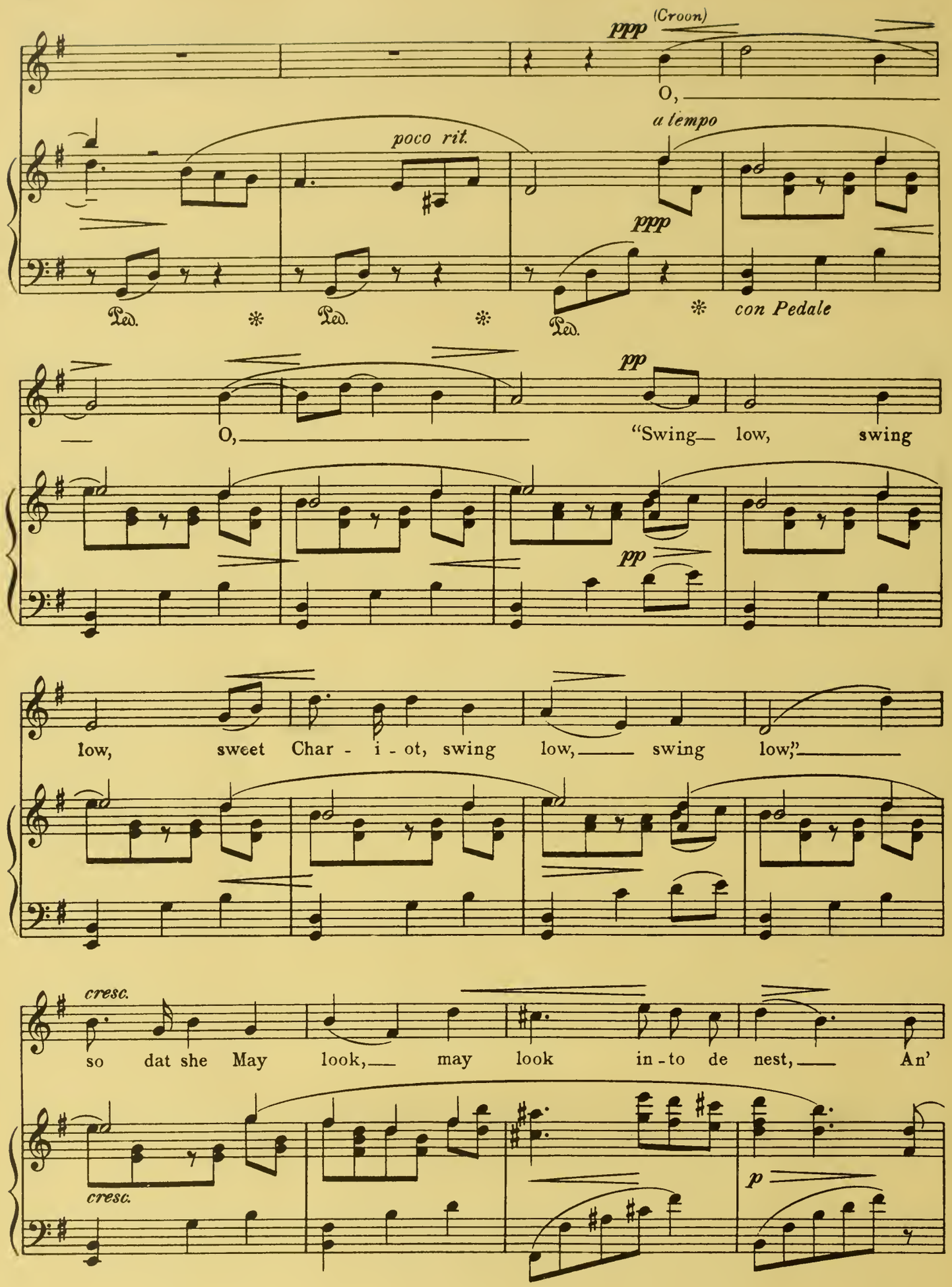
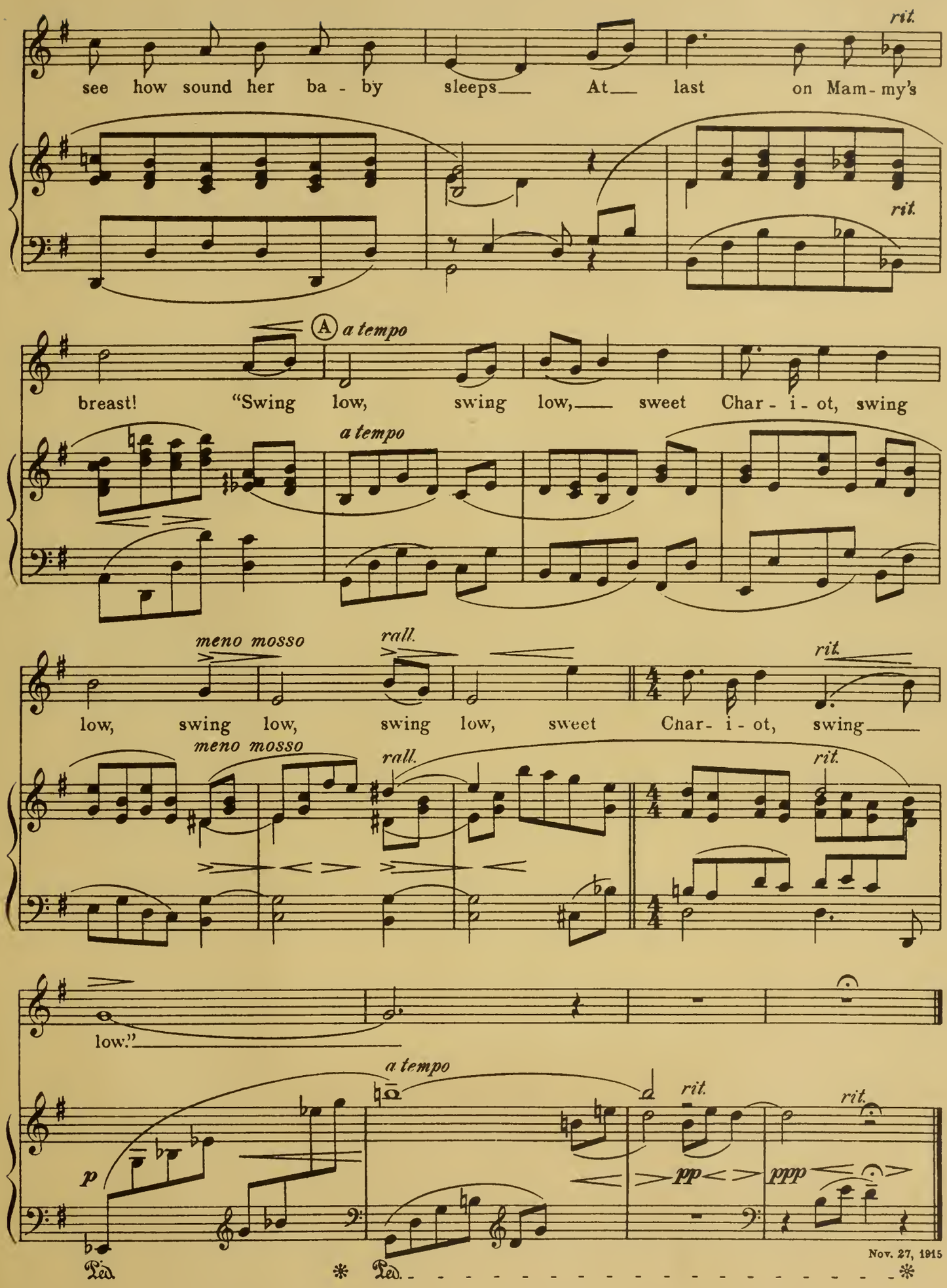

mf
low e-nough To give some heav'n - ly rest To
mf
poco rit.
dis poor rest-less lit-tle one Dat sobs on Mam-my's breast. "Swing
poco rit.
colla voce
a tempo
cresc.
low, swing low, sweet Char - i - ot, swing low, swing
a tempo
cresc.
low, swing low, sweet Char - i - ot, swing low."
p
Ped.
Ped.


(Croon)
pp
O, O,
rit.
a tempo
pp
Ped. Ped. Ped.
p
"Swing low, swing low, sweet
p
mf
Char - i - ot, swing low, swing low; with your load Of
mf
an - gels, an - gels snow - y drest, and



•) To shorten the song go to Ⓐ, page 7.


ppp (Croon)
O,
poco rit.
a tempo
ppp
Ped. * Ped. * Ped. * con Pedale
pp
O, "Swing low, swing
pp
low, sweet Char - i - ot, swing low, swing low,"
cresc.
so dat she May look, may look in-to de nest, An'
cresc.
p


rit.
see how sound her ba - by sleeps At last on Mam - my's
rit.
A a tempo
breast! "Swing low, swing low, sweet Char - i - ot, swing
a tempo
meno mosso
rall.
rit.
low, swing low, swing low, sweet Char - i - ot, swing
meno mosso
rall.
rit.
low."
a tempo
rit.
rit.
p
pp
ppp
Ped.
Ped.

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